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#1314
January 22, 1999
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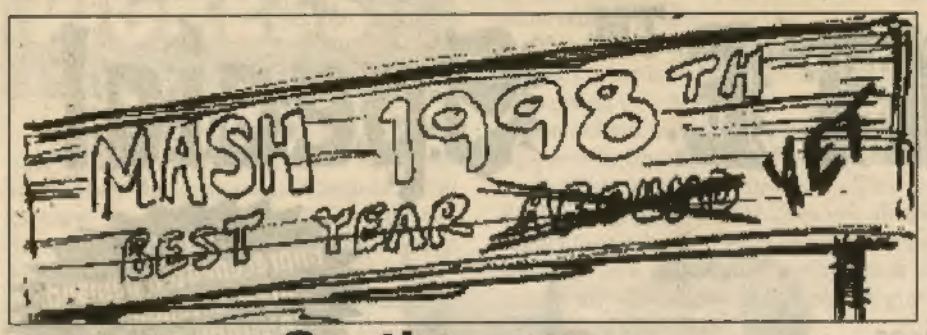

On the cover

You won't find Hawkeye, B.J., or Colonel Potter on this week's cover, but inside our issue you will find a retrospective on the year just past, as Managing Editor John Jackson Miller examines the industry's Top Ten Stories for 1998.

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From 'Concrete' to 'The World Below'

Concrete creator Paul Chadwick has a new project in the works. The first issue is scheduled to ship from Dark Horse March 31, and Gary St. Lawrence exposed the bedrock of the new story.

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Special note: Joe Orlando tributes will appear next week in *CBG* #1315.

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Comics Buyer's Guide #1314 January 22, 1999 (Vol. 29, #4)

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Comics Buyer's Guide (ISSN 0745-4570) is published weekly for $38.95 per year by Krause Publications, Inc., 700 E. State St., Iola, WI 54990; Clifford Mishler, president, Iola, WI 54945. Periodical class postage paid at Iola, WI 54945, and additional mailing offices. **Printed in the USA.**

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What will fill Space: 1999?

In 1975, we just *knew* we'd have a research colony on the moon by 1999, right? On a brighter note, though we haven't yet settled the moon (per *Space: 1999*) neither have we (yet) stored our nuclear waste there — which the TV show predicted would cause an explosion that would throw that colony on an extended space trip.

How many science-fiction stories — in comics and out — targeted *this* year and the couple to follow as turning points? And how close to the predictions did we get? And what did we *not* see coming?

The stories of "Thomas the Rhymer" (or "Thomas of Ercildoune") were created around the topic of a 13th century poet who supposedly spent three years in Fairyland and, from the experience, became a prophet and magician. "Predictions" could then be attributed to him retroactively (to show his divination abilities) and in advance (to show how the actual writer hoped things would come to pass).

A third approach is taken by "Toni Isabella" in this week's issue. "She" shows us an alternate retrospect which, sadly, didn't happen, so for the facts — and perspective — you'll want to turn to John Jackson Miller's evaluations of the Top 10 events of 1998. (We editorial staffers did mutually hammer out the order of precedence, by the way, taking into consideration the long-term importance as well as the short-term gossip value of each item.)

John's also reminding you about what we saw as the top 10 for 1997.

Can we come up with guidelines out of all of this — and, for that matter, what has happened in the last decade — that will strengthen the industry for the future? In no particular order:

(1) Try for what will bring you steady, controlled growth instead of short-term fads.

(2) Buy what you like, if you want to see it continue. If you count on the quarter box alone to supply your collection, you'll find less and less in it that's to your taste.

(3) If you supply product to an audience as a producer or a retailer, think of what you can do to make use of an evolving, increasingly fragmented audience.

(4) Think about yourself. How fast do you work, how much can you read, and what accomplishments can you fit in a workday? How much space do you have for storage (of a collection or of a backlog of issues waiting to ship) and how much do you have to do to deal with what you have? If it takes you six weeks to write and draw your comic book, should you realistically set yourself a monthly production schedule? How long does it take to maintain your list of wants and haves?

(5) And really think about your audience. There's nothing wrong with producing a 100-installment graphic novel aimed at 55-year-old computer geeks whose favorite character is Jack Cole's Plastic Man — but you should begin your project with the certainty that your circulation will, at least initially, be low. (And keep in mind how much space you'll need to set aside for the overprinting you'll want to store during the time it takes that potential audience to locate you and order what they've missed.)

(Oh, yes — and (6) Don't invest in turn-of-the-century moon colonies. At least, not if we also start shipping nuclear waste there.)

I'm already evaluating what implications Tip #4 has for me. What tips can *you* share with our readers, as we approach the millennium together?

— Maggie Thompson

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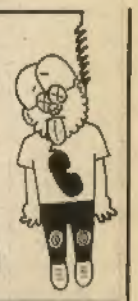

If you missed your chance to ring in for Jason Todd — or just wring his neck — Fred's (ahem!) volunteered to give you another chance!

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Andre LeBlanc: One artist everyone should have known

By Harry W. Miller

What comics artist's work may have arguably been seen and enjoyed by more people around the world than any other's? Whose visual narratives have been translated into, conservatively, 150 different languages? Who was honored by receiving the highest award a country's president can bestow on an artist, for his outstanding contributions to its culture?

The correct answer is — Andre LeBlanc, who was to me the most loving and courageous friend a person could ever have hoped to know. And whose work I consider to be perhaps the finest example demonstrating how the comics art form is capable of rising above its lowly, "popular" image.

And if there are any dependable, established publishers who would be interested in producing a book reprinting Andre's ***Amos*** *strip, both Will Eisner and I would like to hear from them.*

On Dec. 21, 1998, a giant of a comics artist, Andre LeBlanc, died in a Columbia, S.C., hospital after an extended fight with cancer. He is survived by his wife, Elvira, and two daughters, Mrs. Vivian Clark of Connecticut and Frances LeBlanc, an Episcopalian minister in South Carolina, where the artist was interred.

He was born Jan. 21, 1921, in Central America and began his career in comics after moving to New York City, where he worked with Will Eisner. Eisner became his life-long friend, and LeBlanc's humorous adventure strip *Intellectual Amos* appeared in Eisner's *Spirit* sections and in National Comics during the 1940s.

In 1945, he moved to Brazil for about a decade and became a world-traveling artist-reporter for the *O Globo* newspaper. It was there that he met the "Brazilian Mark Twain," Monteira Lobato, and illustrated his novels. For that, LeBlanc was given the "Southern Cross" (equivalent to the French Legion of Honor medal; see ***CBG*** #1259 for details). It was awarded to him by Brazil's President Cardosa at the United Nations building in summer 1997.

LeBlanc's illustrations of the Lobato novels led to his becoming the first artist to do foreign *Classics Illustrated* comics titles. Between 1950 and 1957, he drew 14 new titles, most of which were reissued in different series over the next 30 years. He also created Brazil's first daily strip, *Moreno Flor*.

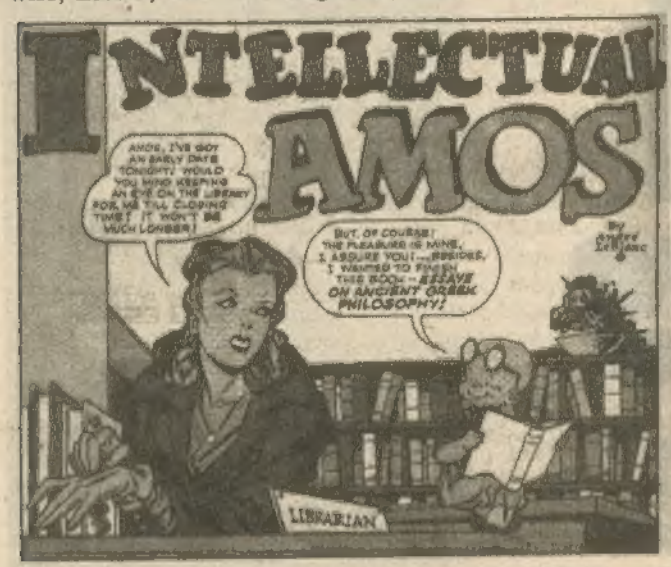
After his return to the U.S., he worked for David C. Cook, illustrating the entire narrative of the Bible between 1959 and 1964. The stories first appeared in Cook's weekly comic book, *Sunday Pix*, which at one point reached a circulation of 1,200,000. This exquisite LeBlanc art has continued to be reprinted in serialized form for more than 30 years. In 1979, Cook compiled the narrative series into *The Picture Bible*, full color, 776 pages, (and still available).

During the 1970s LeBlanc worked on several newspaper strips including *Mandrake* and *The Phantom* (which he helped Sy Barry on); *Rex Morgan, M.D.* (which he did alone); and *Flash Gordon* (which he did with friend Dan Barry).

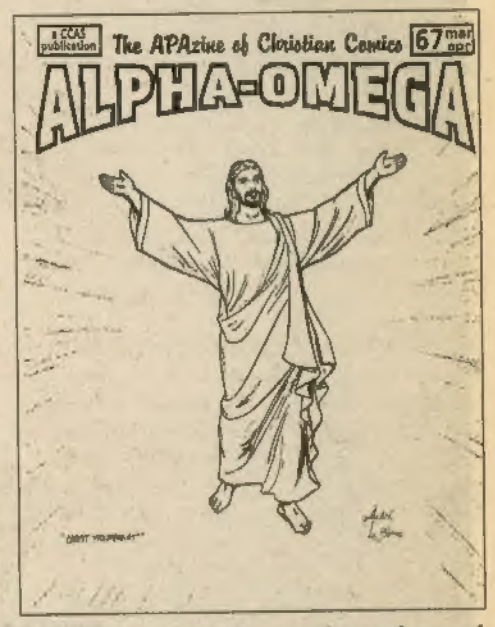
Hanna-Barbera Studios, seeing his work for Cook, had him work on its animated production of *The Greatest Adventure, Stories from the Bible*. More recently, he taught art at the New York Visual Arts School from 1981 to 1993 and created and helped produce a set of new Bible Cards.

From the daring, linear dynamics of his humorous *Intellectual Amos* to the quintessential heroic style of *The Phantom* and the well-researched, detailed, realistic illustrations of David C. Cook's *The Picture Bible*, few artists can come close to the high standards that Andre LeBlanc established by his life's work.

In 1997, LeBlanc received the "Southern Cross" from Brazil's President Cardosa at the United Nations. Pictured at a reception following the ceremony are (left to right): LeBlanc's wife Elvira, his daughter Vivian Clark, LeBlanc, President Cardosa, and Brazilian ambassador Celso Amorial.



LeBlanc's Golden Age work appeared in Will Eisner's ***Spirit*** *newspaper sections and was published by National as a comic book.*



LeBlanc's biblical artwork was featured on the cover of ***Alpha-Omega*** *#67.*

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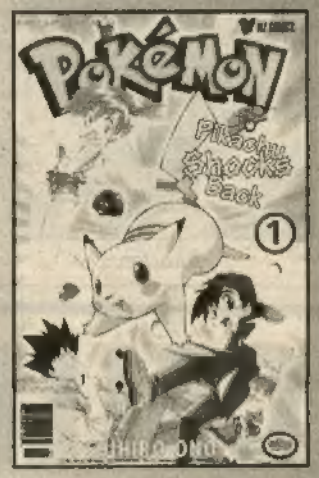

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Comics advertising staff expands

Comics Buyer's Guide and sister publication *Comics Retailer* have expanded their ad staffs with the addition of John Hammond and Josh Shaffer.

Hammond

Hammond is originally from Edina, Minn., and now lives in nearby Waupaca, Wis., with his fiancée, Joy. A lifelong interest in golf led earlier to golf-teaching positions in Minnesota, Wisconsin, and South Carolina. His degree from the University of Wisconsin – Madison was in wildlife ecology with an emphasis on journalism, and Hammond sold insurance before joining Krause Publications. "I'm into *Star Wars* and *Star Trek*," he said, and credited a *Next Generation* season with bringing him the best semester he had had. (His fascination with words leads him to Boggle and Scrabble contests to this day.) Hammond can be reached at extension 615.

Shaffer

Shaffer is originally from Wisconsin Dells, Wis., and worked with a marketing firm in Madison. He has parlayed his interests in hockey and track into coaching positions and said he hopes to bring some of his "athletic energy" to the division. His studies have included psychology and real estate law, and his credits include a short story and poem published in *The Writer* magazine. Among entertainments he enjoys are Alfred Hitchcock's *The Birds*, Jim Morrison poems, *Archie* ("Jughead is my favorite"), and *Peanuts* ("especially Snoopy"). Shaffer can be reached at extension 438.

Comics and Toys Division Advertising Manager Kevin Novak said, "We look forward to the energy and excitement John and Josh will bring to ***CBG***, *CR*, and our advertisers."

Liar changes its Image

This April, Liar Comics will conclude the six-issue "Truths and Legends" story arc in its *More than Mortal* series, as the company prepares for a move to Image.

Liar Publisher Matthew Scott said, "Nothing is really changing. We have always regarded Image as the benchmark for our products, and ,when the opportunity arose, all of the creators here at Liar agreed we should take it."

Image Executive Director Larry Marder said, "*More than Mortal* is a terrific blend of high fantasy, adventure, and mythology. All of us at Image are delighted to be able to assist Matt Scott and his crew at Liar in their self-publishing endeavors. Finally, fans and retailers will have the opportunity to give *More than Mortal* the attention it deserves."

Contracts are still in the finishing stages, but Scott said that Liar's schedule on *More than Mortal* would not be adversely affected by putting the title under the Image banner. "Our agreement begins with #7, scheduled to ship in July, and from that point on we'll be putting out an issue every month."

Upcoming Battlebooks offer multi-company crossovers

William Tucci's Battlebooks Inc. has announced plans to follow up the initial release of *Battlebooks* featuring Marvel Comics characters with *Battlebooks* featuring characters from Harris, Top Cow Studios, and Tucci's Crusade.

Battlebooks allow fans to control one-on-one combats between superheroes.

The *Battlebook* releases scheduled for January, featuring Tucci's Shi and Top Cow's Witchblade, will be pencilled by Tucci himself.

Battlebooks featuring Harris Comics' Vampirella and Image's Darkchylde are scheduled to follow in February.

The *Darkchylde Battlebook* will be available in two versions: the regular edition illustrated by Randy Queen and a variant with the cover and maneuver card illustrated by Tucci.

Other characters slated to appear in future releases include Marvel's The Thing, The Hulk, Wolverine, and Sabretooth; Top Cow's The Darkness; and Tucci's Tomoe.

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Animated Antics

By Rob Allstetter

Fox and Marvel Enterprises are negotiating to bring an *Avengers* animated series and new episodes of the *Spider-Man* series to the Fox Kids network next fall, said Roland Poindexter, Fox Kids' vice-president of programming and development.

Dark Horse's *Big Guy and Rusty the Boy Robot* is currently in development at Columbia Tri-Star, and Poindexter said that series also could be on Fox's fall line-up when it is announced early next year.

In addition, another comics-inspired series, *Diabolik*, is being targeted for a spring or summer start. Forty episodes of *Diabolik*, based on a long-running Italian comics series about a reformed thief, are being produced at Saban Entertainment.

Poindexter also said it's probable that *Godzilla* will return for a second season after drawing strong boys' ratings this year.

The *Spider-Man* series has been out of production for the two years since the completion of 65 episodes. It is currently in its fifth season — all reruns — on Fox and has also been airing on Fox Family on Sundays.

"It's doing fairly well in the ratings and we're happy with it. If we can find a way to extend it, we're ready to do more," Poindexter said. "We're in negotiations to see if we can make that happen. I can't really speculate. It's all dependent on a deal between us and Marvel."

If more *Spider-Man* episodes are made, they will likely be made at Saban Entertainment with a different production crew than the one used for the first 65 episodes. *Spider-Man* had been produced at Marvel Animation. "I don't know if it would be a continuation of the previous series or interpretation of some of the new comics sagas," Poindexter said. "But, more than likely, it will be a continuation."

Captain America had been planned as Marvel's next new series for Fox, but Poindexter confirmed the network is currently pursuing *Avengers*, instead. "*Avengers* looks like a better possibility now," Poindexter said. "It's in the same boat as *Spider-Man*. We're in negotiations with Marvel in hopes of being developed for the fall."

Writers Bob Skir and Marty Isenberg — whose credits include *Spider-Man* and *X-Men* and, most recently, *Godzilla* — have put together a story bible and pilot episode for *Avengers*, which Poindexter said will likely be the basis for the new show. If *Avengers* happens next fall, it will likely be without Skir and Isenberg. "Because of our involvement with the CGI series *Beast Wars*, we won't be available to be part of it," Skir said.

The duo wrote for such Marvel series as *X-Men*, *Spider-Man*, and *UltraForce* before developing the *Avengers* bible. "We'll be back on Marvel projects as soon as a) we are free, and b) they offer one to us," Skir said and added that his *Avengers* premise would put into the television spotlight characters that hadn't been there before. While Cap was not part of the bible, Poindexter said the series would likely include the character at least guest-starring in several episodes.

Fox expands comics-associated line-up

'Batman Beyond' begins in prime time Jan. 10

By Rob Allstetter

The WB network will have a primetime "sneak peek" of its new Kids' WB! animated series *Batman Beyond* on Sunday, Jan. 10 at 7 p.m. ET. The network will show the first two episodes.

The Kids' WB premiere of *Batman Beyond* remains the following Saturday, Jan. 16. The first two episodes will air that morning, probably starting at 9 a.m. ET, although the network has not confirmed the time.

"*Batman Beyond* is an amazing animated series with what we believe is a very broad appeal," said WB Entertainment President Susanne Daniels. "By previewing the series in prime time, we're able to reach a wider and more varied audience and create an awareness beyond Saturday morning."

Batman Beyond, which takes place in a futuristic Gotham City, comes from the same team responsible for *Batman* and *Superman* on Kids' WB!, led by producers Alan Burnett, Paul Dini, and Bruce Timm.

The first two episodes of *Batman Beyond* are titled "Rebirth." They show how Bruce Wayne retired as The Dark Knight and how a teen-ager, Terry McGinnis, becomes the new, futuristic Batman. The episode will introduce McGinnis, his family, and friends, as well as Derek Powers, the series' main villain, and The Jokers, a street gang modeled after Batman's long-dead foe.

"Rebirth" was written by Burnett, with the teleplay by Burnett, Dini, and Stan Berkowitz. The episodes were directed by Curt Geda.

The cast of *Batman Beyond* includes Will Friedle as Terry McGinnis and Batman; Kevin Conroy as Bruce Wayne; Sherman Howard as Derek Powers; Lauren Tom as Dana Tan, Terry's girlfriend; Seth Green as classmate and nemesis Nelson Nash; Teri Garr as Terry's mother, Mary; Ryan O'Donahue as Terry's brother Matt; and George Takei as Powers' right-hand man, Mr. Fixx.

Thirteen episodes of *Batman Beyond* are planned for the first season, with 13 more ordered for the second. The series will air Saturdays at 9:30 a.m. ET.

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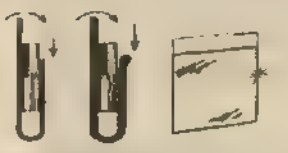

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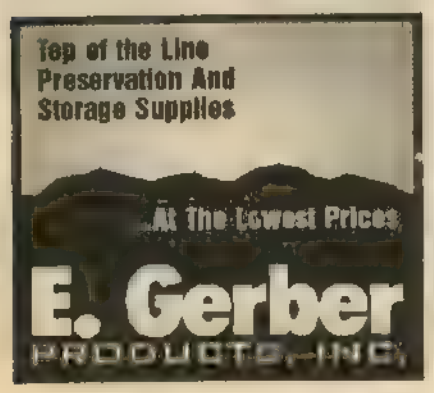

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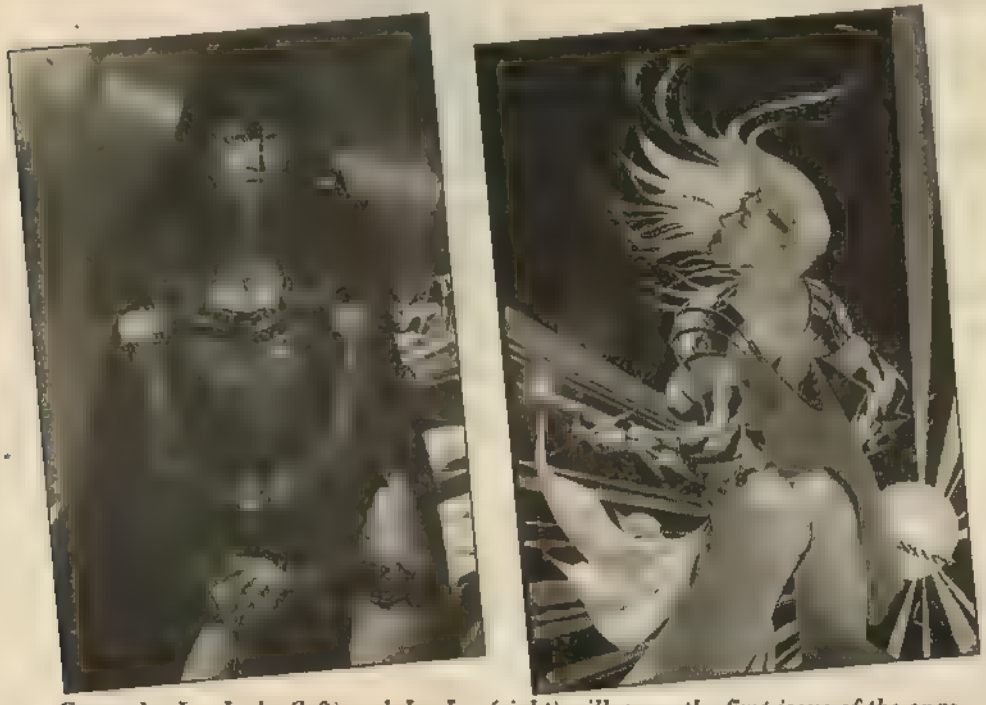
From mini-series to ongoing series: 'Lady Pendragon' battles on

Image has announced that it will launch an ongoing *Lady Pendragon* series in April. The new series will be broken into story arcs with an overall story line that weaves each arc together. The first six-issue arc is "Dragonblade" and introduces new supporting characters.

Series writer and creator Matt Hawkins said, "The reception to the *Lady Pendragon* mini-series has been overwhelmingly positive, and I'm overjoyed at the prospect of doing more with the character. I couldn't have done it without the support of the retail community, so I can't thank enough all the comics-shop owners who helped promote the series. I'll keep my end of the bargain by putting issues out on time and maintaining the production values."

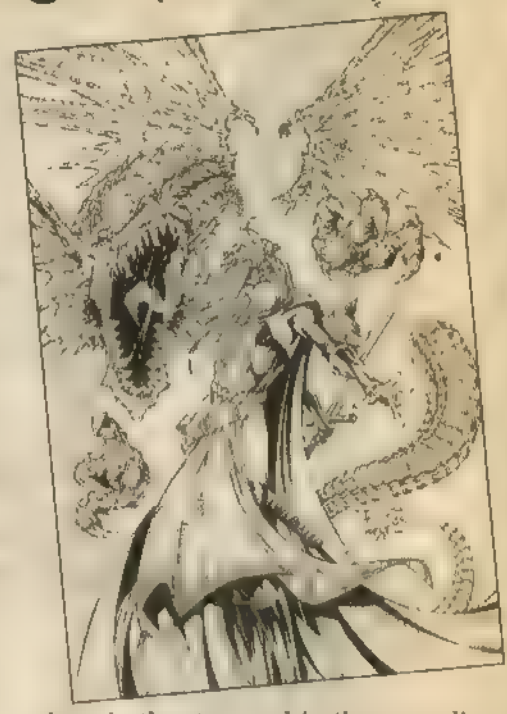


Covers by Joe Jusko (left) and Jae Lee (right) will grace the first issue of the ongoing Lady Pendragon series.

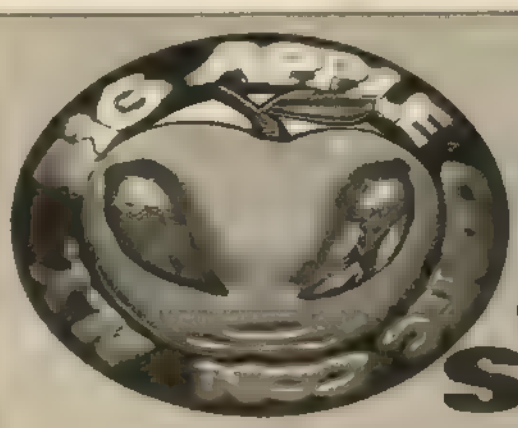
The first issue has three variant covers. A painted cover by John Stinsman will appear on nearly 75% of the print run and a Joe Jusko cover will take up the other 25%; a glow-in-the-dark cardstock cover by Jae Lee will be available as a retail incentive.

Image Executive Director Larry Marder said, "Image is proud to assist Matt Hawkins in self-publishing as exciting a series as *Lady Pendragon*. I'm the person who first introduced Matt to current ideas,regarding the ways that magic and science may intersect. Those ideas permeate *Lady Pendragon*. Plus, I'm a huge fan of all forms of Arthurian romance, so, needless to say, I have great enthusiasm for the type of story that Matt is telling."

Hawkins added, "I've done a ton of new research on the theories that were first expounded in the mini-series. Morris Berman's theory of magic and electromagnetism being generated from the same energy and its relationship to King Arthur and Excalibur was the basis for the subplot of magic returning to Earth in the mini-series. I've uncovered some amazing new theories about history and time and their relationship to science and magic. I'll be expanding on all of these in the story and in the appendix, as the series unfolds."



Hawkins said that, in addition to a promotional poster for the series, a Merlin action figure, a Lady Pendragon mini-bust, T-shirts, a Celtic cross, a life-size Lady Pendragon Excalibur sword, and several other specialty merchandise items will be released during the first story arc.



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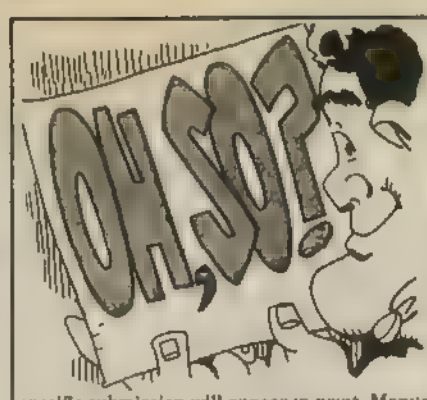

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Athos Bousvaros
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In my subscription service's February 1999 order form was a listing for a new 160-page trade paperback featuring new and unpublished work by Steve Ditko. The listing contained almost no information, though this book is apparently being published by Ditko himself. Normally, I would have expected more promotion of such a comic book, given the large number of fans and admirers of Steve Ditko's work. Do you have any more information on this book?

*[Titled **Steve Ditko's 160 Page Package**, it was described by Diamond in **Previews** simply as Ditko's "latest work ... a remarkable graphic novel that will offer fans all-new work that's told in Ditko's own individual manner." Its price is $12, and it's listed as shipping from Diamond in January — and I ordered a copy based on that.]*

Tina Young

For what it's worth, I agree that Batgirl should be erased from the Batman mythos. In fact, I think it goes deeper than that to what Paul Amanzyk commented: "There are too many super-heroes running around in the Batman titles" (*CBG* #1303). In that same issue Peter David commented on the "rebooting" of Spider-Man. I believe that The Batman is the character that is in most desperate need of a "rebooting."

Hell, there needs to be another "DC Implosion" just on all the various Batman titles. Ironically, when DC did *Year One* by Frank Miller, as sort of a mini, non-official reinventing of Batman, the character really didn't need it. All the garbage was aligned to the Earth-2 version of the character and, with Crisis, thus eliminated. The Earth-1 version was already streamlined and efficient. It wasn't until later that it grew out of control into a wicked corporate profit machine with an unreasonable number of spin-off titles, related characters, and mini-series. At the current cover price of $1.99 per copy, it takes the Wayne fortune for a fan to collect all Batman comics on sale every month. To add insult to injury, a lot of the stories and art really haven't been that good over the past decade.

What I, if not the majority of Bat-fans, would love to see DC do is let O'Neil & Co. go wild with next year's mega-bat-crossover, "No Man's Land," as their finale and farewell to Batman. After that, hand the series over to, perhaps Steve Englehart — possibly Frank Miller — maybe Gerry Conway — Len Wein — Jim Lee — maybe John Byrne, himself.

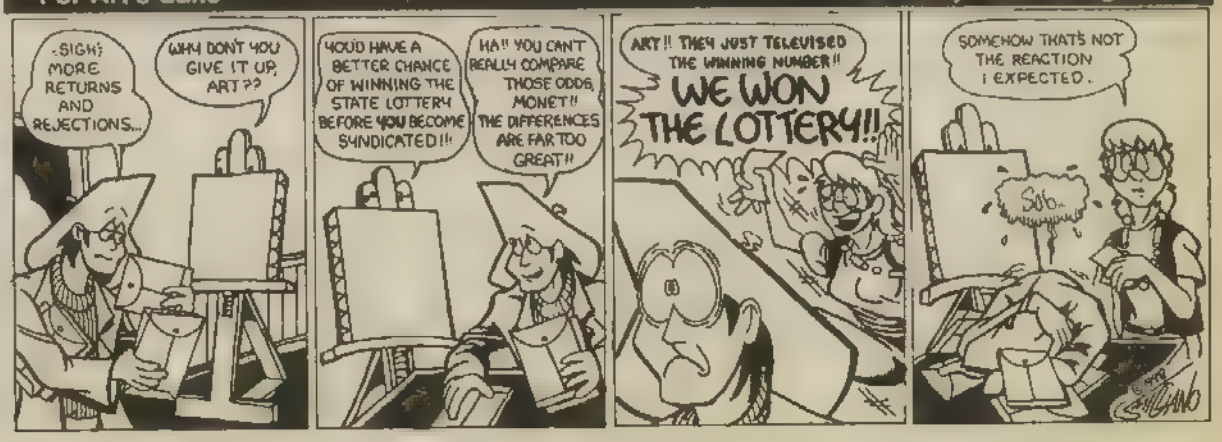
End all Batman-related titles, from *Azrael* through to the latest spin-off, *Birds of Prey*, and slash the number of mini-series and one-shots drastically, to end up with the only Bat-titles being *Batman*, *Detective Comics*, *Legends of The Dark Knight*, and *Robin*. Reboot Batman. Eliminate all the garbage from the past 15 years: Barbara Gordon-Batgirl-Oracle, Jason Todd, Tim Drake, Nightwing, Azrael, Huntress, *etc.* Get back to the basics: The Batman, Bruce Wayne —, tormented vigilante (*sans* yellow oval on costume) seeking revenge for his parents' murder. Dick Grayson, his rebellious circus gypsy 16-year-old ward and daredevil partner Robin. Alfred, their sardonic servant who raised Bruce. Jim Gordon, gruff commissioner who doesn't know what to think of the masked vigilantes. Harvey Dent, crusading district attorney and Bruce's best friend. Imagine the thrill of not knowing when or if he will be transformed into Two-Face. Selina Kyle, love interest and, as Catwoman, adversary. A streamlined rogues' gallery, headed up by insane mass murderer The Joker, powerful mob chieftain Oswald "The Penguin" Cobblepot, and Eddie Nygma, crooked sideshow hustler who worked with Dick and his family who now, as The Riddler, has become a terrifying stalker obsessed with finding "the answers."

Ah — it could be so good. But I doubt it'll ever happen.

[It may well be that there will be an eventual restart, but any such effort would have to distinguish between baby and bathwater. One fan's favorite is another's turn-off. And a restart is, some comics stores are finding, the signal for long-time, habitual buyers to remove

(Continues on Page 16)

For Art's Sake — **By Chris Smigliano**



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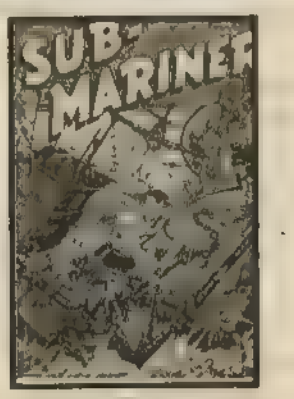

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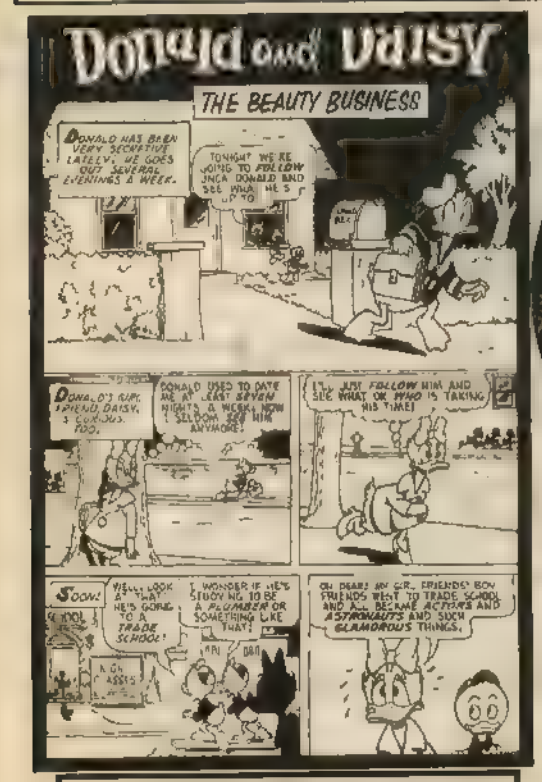

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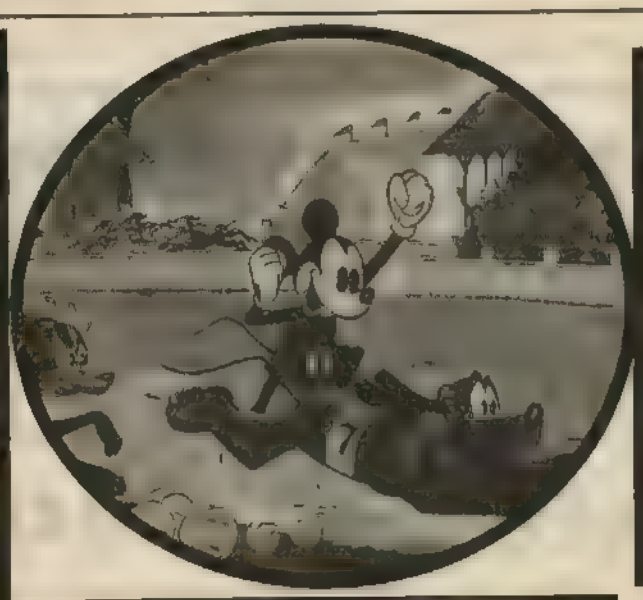

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items from a "must-buy" shopping list. In fact, working their way through the 87th revisiting of this or that origin story could pretty much deaden the interest of many long-time fans.

I, for example, find nothing intrinsically a "must" about The Penguin; his potential is pretty limited. Oracle (though not necessarily in the person of Barbara Gordon) has a lot more plot possibilities. Grayson wasn't particularly rebellious in Golden or Silver Ages, so you're not really talking about one of the "basics" here.

It seems to me that you're asking for characters and set-ups that you find personally appealing (picking from an assortment of versions) — and there's nothing wrong with that. But I suspect that the identical considerations were what drove DC's editorial team to create the very stories you object to. If it helps any, I think you've pretty much got the set-up you ask for — in the guise of the sparkling ***Adventures*** *TV episodes.]*

Carl Bonasera
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As I write this, the new Jerry Calabrese Toy Biz brain trust is in the process of eliminating the sales and marketing department, the editorial planning department, and who knows what other departments in its vivisection of Marvel Comics.

How horrible that this comes in the middle of a possible stabilization of Marvel Comics within the last year — and in some cases almost a mini-renaissance.

I own and operate All-American Comic Shops Ltd. in Illinois. I am perhaps the last of a definitely dying breed of comics-shop operators in the country, since I still sell 90% comic books (new and back issues), with the rest of my inventory being paperbacks and pulps. No hot investor collectibles. At the height of my success in '93, I had 8 1/2 stores and was one of Diamond's top 25 accounts.

Last month we closed another store and have pared down to three stores. Last month was also the first time in five years that every store in the chain was in the black (albeit by only 3%). Of course, I've pared down to three employees plus myself and I consistently work 362 days a year at a salary less than I was making in the private sector in 1983 when I left it. Through all of this downsizing I've paid everybody on time, honored all leases and commitments, and owe nothing dollar-wise to anyone. I looked forward for the first time in a long time to a possible survival of the industry and my business — for possibly a few more years.

Now rumor has it the new Marvel is cutting back, cutting its line by as much as 50%. I've ridden the wave through all the trials and tribulations of this industry for 18 long years. Sacrificed a career and a family to satisfy my need in succeeding in a field I loved and believed in. Watched Marvel itself go through umpteen changes and nightmares.

Now I have to watch a bunch of Toy Guys let the last of the air out of comics. Marvel is still 35% of my gross sales. 50% of 35% is 17 1/2% of my gross income. Nothing, at this pared-to-the-bone time of retailing, can replace this (especially at a comics profit margin). Not Marvel's top sellers, not DC (even with WildStorm), and not diversification. With no comics people left on the payroll, how can Toy Biz possibly understand the semantics of publishing an entire line of comics for the survival of the direct-market retailers?

Looks like Marvel's savior is Marvel's murderer.

[As things continued to evolve in the world of Marvel, we've held this letter for the most up-to-the-minute response. And things kept changing.

We do hear from some folks working on an assortment of projects for Marvel — and they're operating at as hot a pitch as is possible, under the circumstances. Calabrese has moved on, and the staff (including salesguy Matt Ragone, who knows the business as well as any other human being, I think) is continuing to work incredibly hard to provide what comics readers want to buy.

Since the wait-and-see mode shows no sign of being less necessary by the end of the year, we'll move this letter into the public forum and echo one of the ideas behind it: We all want to see a stable, knowledgeable, vigorous Marvel with staffers whose contributions are appreciable ***and appreciated****. Here's to 1999 — and hopes that we can progress* ***beyond*** *mere hopes soon.]*

Robert Moraes

What will comics be like in the next century? At the moment, I keep seeing more and more readers who are tired of mainstream comics. It's been all these controversial storylines that Marvel and DC have tried throughout most of this decade: The death and rebirth of Superman, the Spider-clone saga, "Onslaught" and "Heroes Reborn," and *Zero Hour* have only succeeded in angering many long-time readers who want to read good comic books but not long, drawn-out stories that were done more to boost sales than make the comics as well-written as possible.

I think that's one of the reasons sales of comics have continued to decline over the last six years. They indicate readers who have given up on both Marvel and DC because of all the marketing gimmicks. They haven't stopped reading comics entirely. Quite the opposite, in fact. They have discovered those comic books which are created and written by writers who want to tell their own stories using characters that come from their own creative imaginations. Frank Miller's *Sin City*, *Kurt Busiek's Astro City*, Peter David writing *Soulsearchers & Company*, and *Leave It to Chance* by James Robinson and Paul Smith may be the best examples of independently owned comics that have gotten the attention of a reading audience which wants to read good comics without cheap marketing gimmicks.

I think this will become more and more common in the future. There will be a greater percentage of readers who turn to creator-owned comics while sales of the major companies will continue to decline. There are some who say that, if comic-book sales continue to decline at the present rate, the market itself could suffer a major collapse around 2005, and that would be bad news for everyone.

George Hagenauer

The *Crisis* issue essentially covered in depth

(Continues on Page 18)

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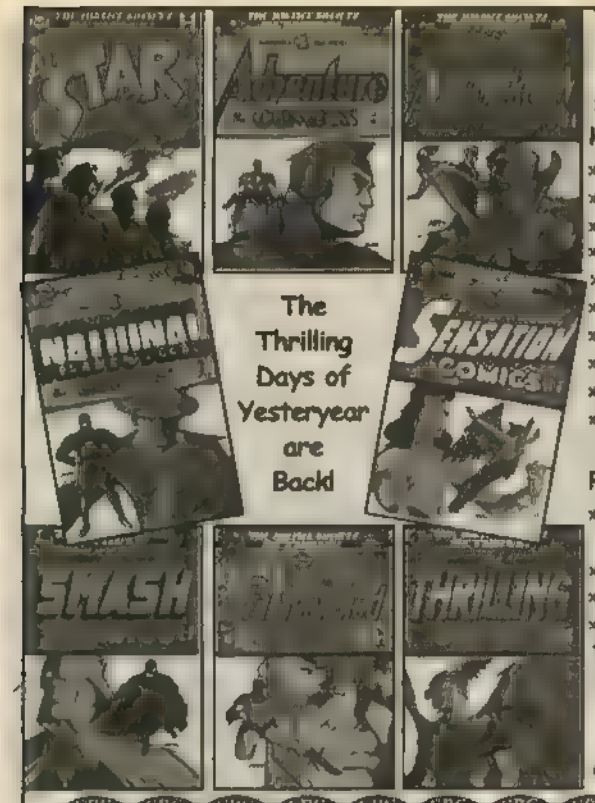

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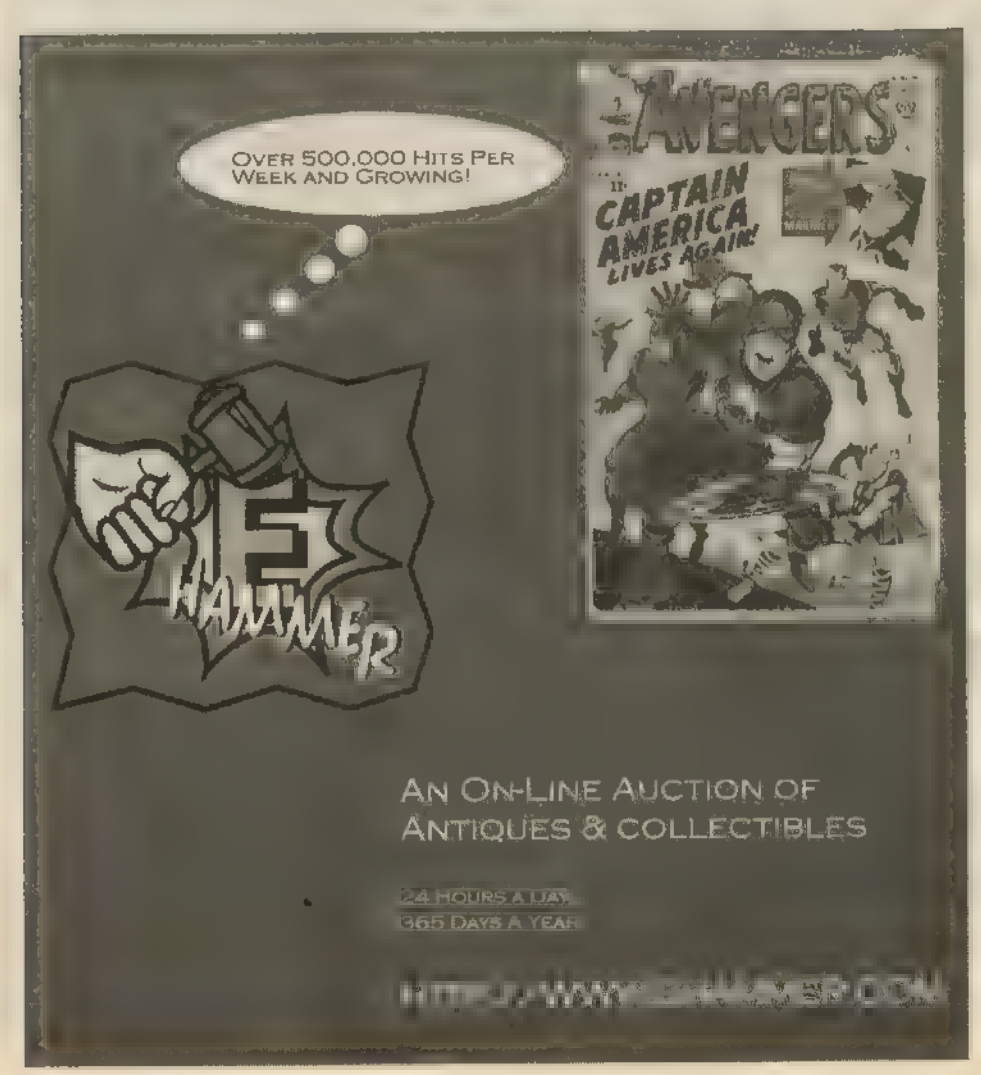

Oh, So?

From Page 16

the reason I don't read or collect many superhero comics today: the incredibly convoluted and complex universes which tend to stifle stories more than enhance them. I prefer super-hero comics like the Elseworlds series or the comics in the '50s that Craig Shutt wrote about. Each story stood pretty much alone. If you liked it, it became part of your continuity. If a lot of people liked it, it became part of the official continuity and had sequels. If it was a dud, it was forgotten.

No one years later tried to integrate the awful stories Shutt wrote about in his better-lost-and-forgotten DC universes stories into a rational continuity. Storytelling was able to experiment more freely in many ways without worrying about the long-term impact on the great god "continuity."

I've approached this problem the past 20 years by editing my collection into my own continuity.

When lack of space and the need for cash eliminated much of my Marvel collection, I edited it. I never liked the Mike Murdock sequence in *Daredevil*, so I got rid of it. The first 120 issues of *Fantastic Four*, even counting reprints, became 60 issues. The first 120 *Spider-Man* installments became 40, and the original run of the *X-Men* became about 15 very good issues.

So I didn't read much of issue #1300, skipping almost all of the *Crisis* stories, but the nice thing about ***CBG*** is that there are always gems among the stuff that doesn't interest you. In this case, the gem of the issue was Mark Evanier's column about how artists used overlays when inking funny-animal comics at Western Publishing and the current controversy about all the overlay-inked Jack Kirby art that has appeared since he died.

For those who missed the article — one of a number of wonderful articles Mark has been doing on the different approaches used in creating comic books over the past half century — he focussed on how inkers placed overlays on other artists' pencils while inking. I was aware before Mark's article that this technique was used — though he revealed it had been used heavily by many Dell-Western funny-animal artists. This was something I hadn't known, due to the scarcity of that art on the Midwest market (possibly due to much of it being destroyed after publication).

Mark's discussion of this approach was really a lead-in to the main issue of the article: the re-creation of older covers by retired artists and, more importantly, the large number of Jack Kirby pencil drawings that have been inked on overlays since his death. Many have ended up on the original-art market and caused discussion.

I'm finishing the last few chapters of an "Original Art Handbook" that, hopefully, will be finished and published in 1999. In it, I will discuss many aspects of the situation, including:

The problem really begins with the fact that comic-book art created by pencillers and inkers violates the core precept of the fine-art market, and that is that authentic fine art is the creation of one artist. While this definition is relatively new, coming into effect mainly during the last 200 years, it is nonetheless the norm. There have been a number of major scandals the past few years (and I believe a few lawsuits) over assistants finishing or working on pieces signed by major artists in the fine arts field. In the fine arts field, the Kirby overlay inks, even by a major artist as Dave Stevens would be denounced, possibly even as a forgery.

However, this is comics art, which operates under different rules. I have three Kirby pages in my collection, two early Marvel monster pages and one early Human Torch page, all inked by Dick Ayers. While no doubt Jack touched these pages, none of them are signed by either Kirby or Ayers. If you look closely at the page, you will see no Kirby pencils, only Ayers inks. The page, though, is by Jack Kirby. If you compare my Human Torch page with the Human Torch done by Ayers a few issues later, you'll note that, in spite of years of inking thousands of Jack Kirby pages, Dick Ayers draws like Dick Ayers. I happen to like Dick Ayers' work, in fact over my desk is not hung any of my Kirby pages but instead a beautiful 1950s Ghost Rider splash by Dick Ayers. I once turned down a trade offer of a late Prince Valiant page by Hal Foster for the Ghost Rider splash.

Now if Dick Ayers, almost 40 years ago, had decided to lightbox my pages and they were published off of vellums, would that change the fact that Jack Kirby designed and drew these pages? Would that mean that the readers who read *Strange Tales* #107 not identify it as a comic book drawn by Jack Kirby? No, it's Kirby-Ayers art, whether Jack's pencils were erased or preserved on another sheet of paper. ...

Something art collectors and dealers need to realize is that there is no statute of limitations on art fraud or forgery. This is why people are recovering art stolen by the Germans 50 years ago. So if you list an Ayers re-creation only as a Kirby piece in an ad or on a bill of sale and the purchaser saves these documents, years from now the purchaser could sue you and recover the five grand they paid for the piece.

The other problem that I see with the re-inked pieces [since I presume that Dick Ayers signs his re-creations "Dick Ayers"] in the *Kirby Collector* is that all of them are signed "Jack Kirby" just as they were on the original pencils. This I think is a problem, given that Jack never really signed or touched any of this stuff, given that he is dead. If the *Kirby Collector* wants to lay over a color hold or an overlay with Jack's signature on it during the printing process, that's OK. Brown and Bigelow did that with Elvgren pin-ups even after Vaughn Bass had repainted sections of it.

But inkers, whether they be Dave Stevens, John Trumbull, or some 12-year-old kid at my daughter's school, should not be signing Kirby's name on their re-creations. If you want to write "based on Jack Kirby's pencils" after your name, fine, but signing Jack's name onto the original art posthumously seems to me to be a forgery and also seems to me to contribute to the chances of later fraud and confusion in the marketplace. This is especially bad in those cases where the artist not only copies Jack's name but also the date when the piece was originally drawn, as opposed to when the inked version was created. It's not to the benefit of Kirby's heirs or to his legacy to cheapen the value of Jack's signature and work by allowing anyone to sign his name. ...

There are enough "Simon & Kirby" stories from the old shop days of the 1940s and 1950s that Jack never touched or did minimal art on. The signing of artist's names onto stories drawn by others died with the old work-for-hire clauses as creators were given royalties and credit for their work. Recreating that practice is no way to honor Jack Kirby, especially, who suffered more than almost any artist from the work-for-hire excesses. Take credit for your inking, praise Jack for his pencils, but leave his signature his own.

[Much was excised here from a lengthy manuscript portion on the ins and outs of original comic-book art. Collectors should keep an eye out for that book.]

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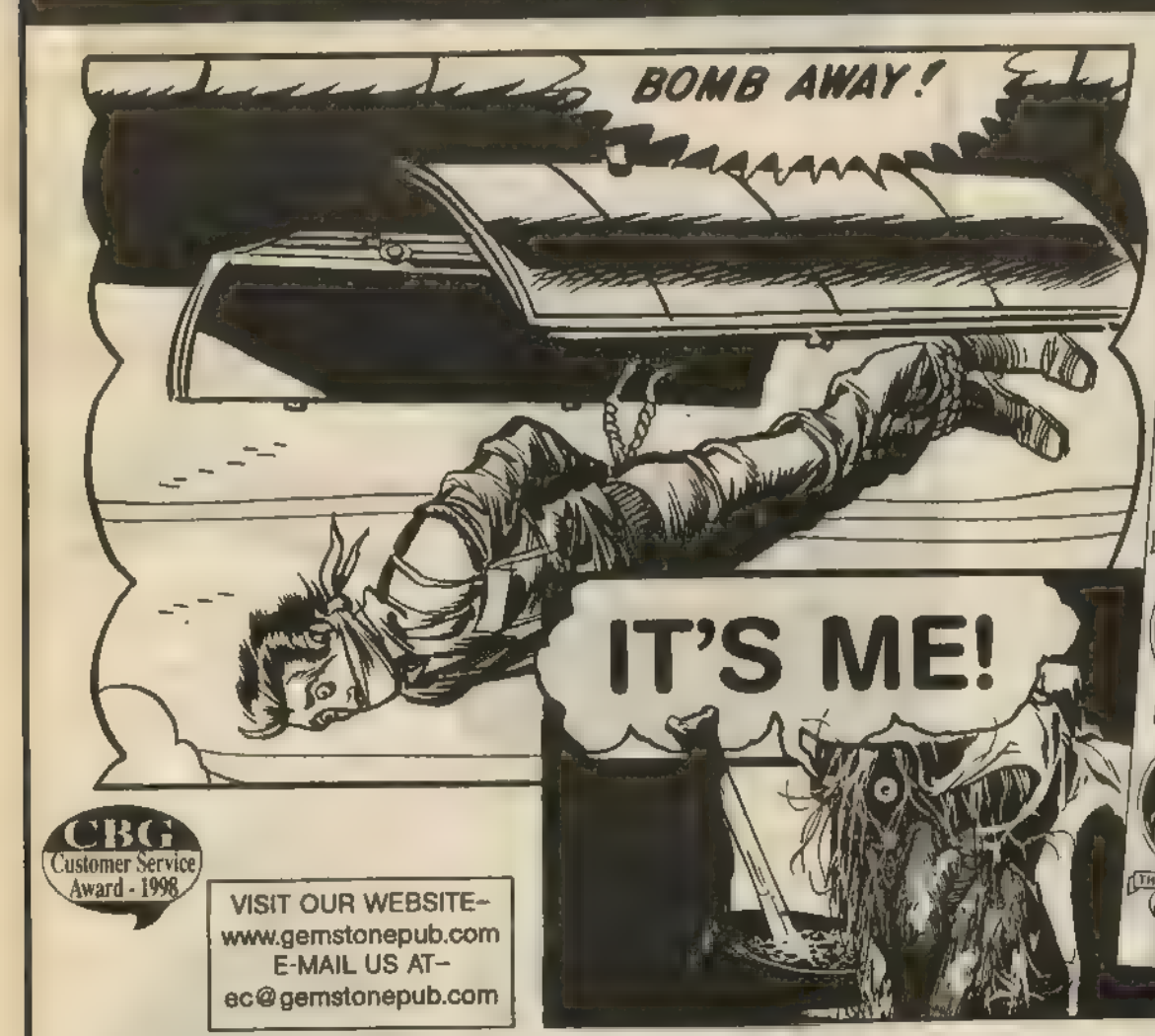

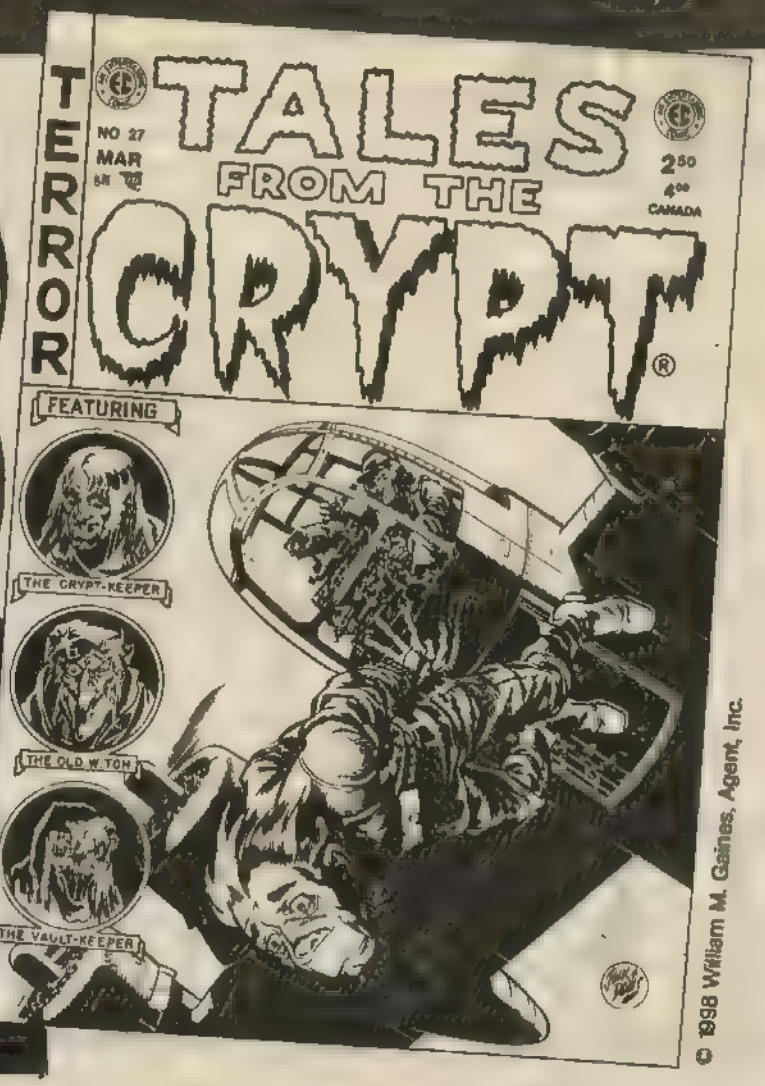

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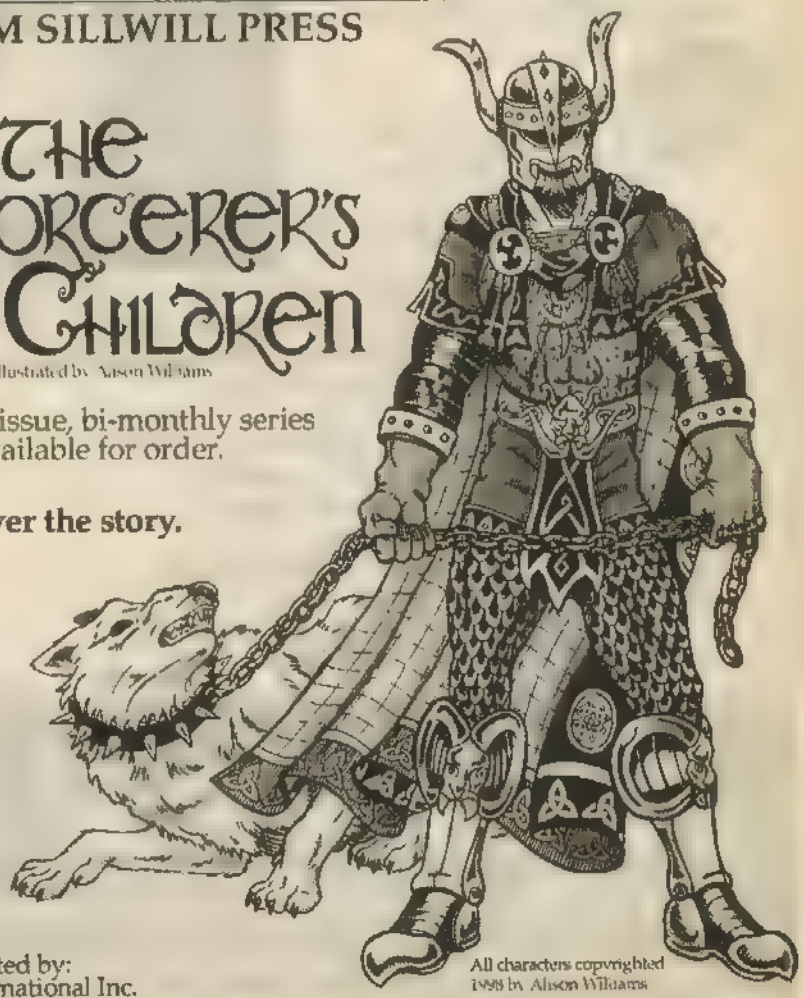

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92 VG/F ... 13
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95 VG ... 12
96 G/VG ... 8
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119 G+ ... 15
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121 VF last 10 cent issue ... 70
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137 F+ ... 22
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139 F/VF ... 12
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140 F/VF ... 12
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171 VG ... 3

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54 VG/F ... 13

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SUN, JAN 17

Born on this date
Ann Nocenti (1957)
Peggy Ordway (1959) 40 years ago

MON, JAN 18

Martin Luther King Jr. Day - no mail delivery

Born on this date
Fred Bauman (1964) 35 years ago
Bill Fountain (1965)

TUES, JAN 19

CBG #1316 ships — featuring a celebration of the life and work of Jack "King" Kirby

Born on this date
Milton Schiffman (1922)
Jack Caprio (1932)
Joe Staton (1948)
Tom Yeates (1955)

WED, JAN 20

Born on this date
Keith Pollard
Marc Patten (1968)

THURS, JAN 21

Born on this date
Rich Rankin (1954) 45 years ago
Mark Martin (1956)
Bill Riling (1958)

FRI, JAN 22

Born on this date:
Steve Perrin (1946)
Marshall Rogers (1950)
Dennis Mallonee (1955)
Howard Mackie (1958)
Mark Miraglia (1959) 40 years ago
Lisa Trusiani Parker (1959) 40 years ago
Richard D. Irving (1966)

SAT, JAN 23

In Line with Al Hirschfeld exhibit opens at the International Museum of Cartoon Art in Boca Raton, Fla. See Calendar Notes

Born on this date:
Don Wright (1934) 65 years ago
Tom Condon (1949) 50 years ago
Klaus Janson (1952)
Cara Sherman-Tereno (1952)
Franz Henkel (1960)

Publishers

To see your comics listed here, please supply the exact shipping date for each title *as soon as possible*, preferably at least one month ahead of time. Send the information to: Maggie Thompson, CBG Calendar, 700 E. State St., Iola, WI 54990. The same goes for any other announcements, additions, and corrections.

CBG Calendar Notes

Shows listed are multiple-day, non-mall-show events with the primary focus on comic books. Further information about these and other shows, as well as creator appearances, can be found each week in the *CBG* features *What, Where, and When* and *Now Appearing*.

• **In Line with Al Hirschfeld,** Jan. 23-May 9 at the International Museum of Cartoon Art in Boca Raton, Fla. An exhibit of art by the world's best-known caricaturist. For museum info, see listing under Continuing This Week.

Continuing This Week

• **Cartoon Art Museum,** 814 Mission St., San Francisco, CA. Call for updates on current exhibits. (415) CAR-TOON.

• **International Museum of Cartoon Art,** 201 Plaza Real, Boca Raton, FL 33432. Call for updates on current exhibits. (561) 391-2200. **Current exhibit: A Holiday Cartoon Celebration,** through Jan. 17. Holiday-themed cartoons and comics, including works by Carl Barks, Milton Caniff, Will Eisner, Chuck Jones, Walt Kelly, Thomas Nast, and Mort Walker.

• **Words & Pictures Museum,** 140 Main St., Northampton, MA. Call for updates on current exhibits. (413) 586-8545. **Current exhibits. Creepy & Eerie with Richard Corben** exhibit, through January 1999 at the Words & Pictures Museum, in Northampton, Mass. Curated in collaboration with *Heavy Metal* magazine, this exhibit features a wide variety of Corben's work, including paintings which mix oils, acrylics, airbrush, and markers. The exhibit is not intended for children. **Marvel Knights** exhibit of super-hero art by Marvel and Event artists, including Joe Jusko, Jae Lee, Jimmy Palmiotti, Joe Quesada, Mark Texeira, and Bernie Wrightson, through January 1999. The exhibit will showcase work from each of the four Marvel Knights titles: *Black Panther, Daredevil, Inhumans,* and *Punisher,* including covers, interior work, and scripts, as well as such Event comics as *Ash* and *Painkiller Jane*.

New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

Archie Comics
Archie & Friends #34, $1.79
Betty & Veronica #134, $1.79
Betty & Veronica Digest #102, $1.99
Betty & Veronica Double Digest #79, $2.99
Cheryl Blossom #21, $1.79

Broken Halos
✪ *Art of Tim Vigil: Dark Utopia* #4, $3.95 (Nov)

Chaos Comics
Cremator: Hell's Guardian #3 (of 5), $2.95
Purgatori #5, $2.95

Dark Horse
Caravan Kidd Vol. 3 TPB, $19.95
Dark Horse Classics: Terror of Godzilla #6, $2.95
Ghost: Stare at the Sun (2 of 3) Vol. 2 #5, $2.95
Grendel: Black, White & Red #3 (of 4), $3.95
Gunsmith Cats: Bean Bandit #1 (of 9), $2.95
Lords of Misrule TPB, $17.95
Star Wars #2, $2.50
Star Wars: Jedi Academy Leviathan #4 (of 4), $2.95
Subhuman #3 (of 4), $2.95
Usagi Yojimbo: The Hairpin Murders (1 of 2) #26, $2.95

DC Comics
Action Comics #752, $1.99
Aquaman #53, $1.99
Batman #563, $1.99
Batman Adventures: The Lost Years TPB, $9.95
Batman Beyond #1 (of 6), $1.99
Cartoon Network Presents #19, $1.99
Dreaming #34, $2.50
Fanboy #1 (of 6), $2.50
Gen¹³ #37, $2.50
Green Lantern: The New Corps #1 (of 2), $4.95
Heart Throbs #3 (of 4), $2.95
✪ *JLA/Titans* #3 (of 3), $2.95 (Dec. 27-Jan. 2)
Kurt Busiek's Astro City Vol. 2 #16, $2.50
Lobo #60, $2.50
Superboy #60, $1.99
✪ *Superman & Batman: Generations* #3 (of 4), $4.95 (Jan. 10-16)
Titans Secret Files #1, $4.95

Drawn & Quarterly
✪ *Extended Dream of Mr. D.* #2 (of 3), $3.50 (Nov)

Event Comics
✪ *Painkiller Jane* #0, $3.95 (Nov)

Fantagraphics Books
✪ *Minimum Wage* #10, $2.95 (Aug)

Kitchen Sink Press
✪ *Li'l Abner Vol. 27: 1961 Dailies* HC, $39.95 (Nov. 1-7)
Mona #1, $4.95

Marvel Comics
A-Next #6, $1.99
Captain America #15, $1.99
Doctor Strange #2 (of 4), $2.99
Incredible Hulk #474, $2.99
Peter Parker: Spider-Man #3, $1.99
Thor 1999, $3.50
Thunderbolts #24, $1.99
X-Man #49, $1.99
X-Men #86, $1.99
X-Men: The Manga #24, $2.99

Oni Press
Volcanic Revolver #1 (of 3), $2.95

Troma Comics
✪ *Sucker: The Vampire* #1, $2.50 (Nov)

Viz Communications
Animerica Extra Vol. 2 #2, $4.95
Ashen Victor TPB, $14.95
Dragonball Z Part Two #2 (of 14), $2.95
Matson Ikkoku Part Eight #6 (of 8), $3.25
Pokémon: The Electric Tale of Pikachu #3 (of 4), $3.25
Ranma 1/2 Part Seven #12 (of 14), $2.95

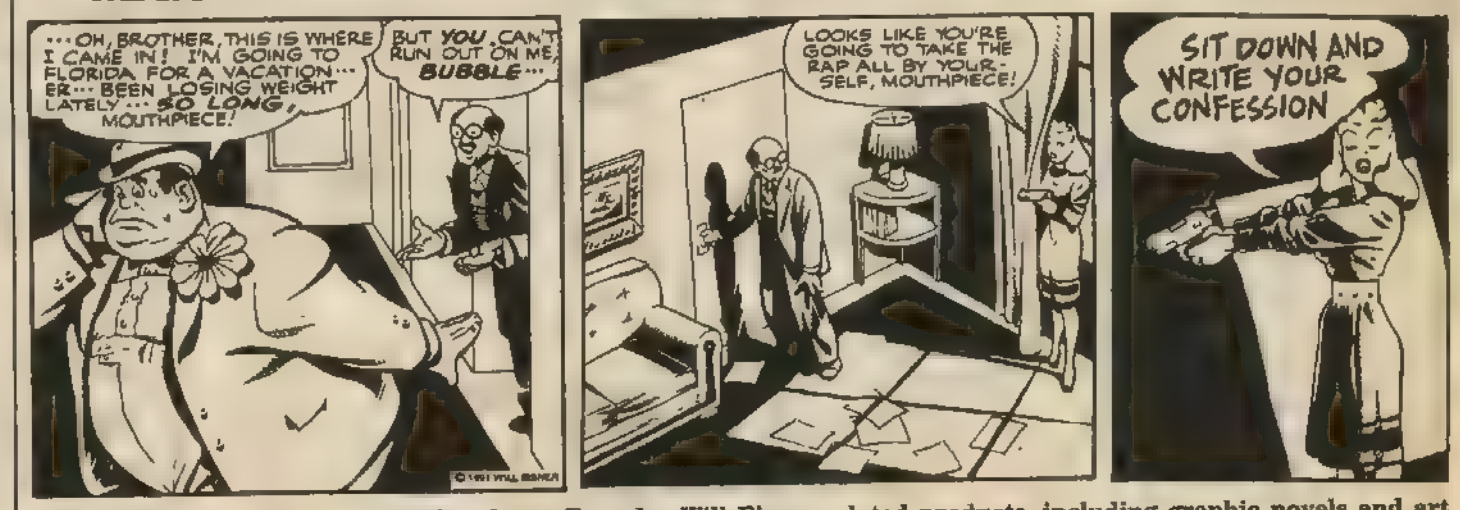
Shipping notes and updates

• **Confirmed shipping:** We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through Dec. 31.

A List: *Jungle Comics* #6, $2.95 (Nov)
Arrow: *Land of Oz* #2, $2.95 (Sep)
Dark Horse: *Intron Depot 2: Blades*, $37.95 (Nov. 22-28)
Fantagraphics: *Young Witches: Empire of Sin* #2, $3.50 (Oct)
Radio: *Furrlough* #71, $2.95 (Nov)
Trouble Express #1, $2.95 (Nov)
Sirius: *Akiko* #30, $2.50 (Nov)
Solson: *Flash: Art of Drawing Tattoos*, $19.95 (Nov)
Sweetfish: *Riggley Road Stories*, $3 (Nov)

• **Jan. 3-9:** The following items have been added to publishers' shipping schedules for this week, in addition to those items listed in previous *CBG Calendars*.

Image: *Darkness* #19, $2.50 (Oct)
Marvel: *X-Men: The Manga* #21, $2.99 (Nov. 29-Dec. 5)
Oni: *Jay & Silent Bob* #3 (of 4), $2.95 (Sep. 6-12)
Penny Farthing: *Captain Gravity* #2, $2.75 (Jan.)



***The Spirit* is available in comics shops. To order Will Eisner-related products, including graphic novels and art prints, call Poorhouse Press at (954) 726-4343, fax (954) 721-1823, or write Poorhouse Press, 8333 W. McNab Rd., Tamarac, FL 33321.**

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Faraway LOOKS

a sideways glance at the world of comics

by JOHN JACKSON MILLER
CBG Managing Editor

First reaction dept. — (Imagine Dan Aykroyd voice): Yes, ladies, it's Fred Solo: Male Prostitute!

By the numbers

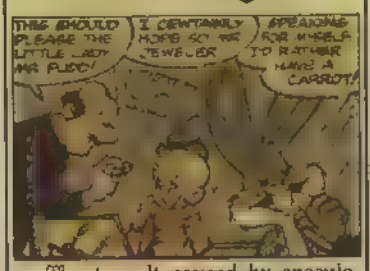
30 The number of different Harvey *Richie Rich* titles on the market in 1982 when the publisher withdrew from monthly comics.

Sources: Fred Hembeck and *The Overstreet Comic Book Price Guide*

Ears perked up: Among the several new fall TV series with comics-savvy writers count *Cupid*, ABC's witty and surprising story of a guy who's either the Roman god of love, seriously disturbed, or both. The many pop-culture references in the Dec. 19 episode included "The Death of Superman," "Wolverine versus Sabretooth," and *A Charlie Brown Christmas*.

Hostess® History Moment

DeBeers falls in face of fruit filling fad



The tumult caused by speculation in silver markets in the early 1970s turned out to be but a shadow of the collapse in diamond sales to follow in 1976. The glitterati rebuked gems wholeheartedly after movie stars, including Elmer "The Body" Fudd, found it preferable to woo with "fwuit pies."

Of Fudd's then-intended Mawy Jane, little is known today, although most celebrity historians agree she was probably a very cheap date

"Elmer's Love Affair," 1975 Bugs and Elmer © and ™ 1999 Warner Bros. Hostess and Twinkies ™ 1975 ITT Continental Baking Co. Thor, Spidey, Iceman © and ™ 1999 Marvel Cover from *Star Wars Manga* #2, © and ™ 1999 Lucasfilm Ltd

comics newsline

Viz recently announced the April release of **Hideo Yamamoto**'s ***Voyeur***, another graphic novel compiling stories from its ***Pulp*** anthology The mature-readers volume is 232 pages for $16.95.

Gun Dog Comics enters the market in March with ***Gunner***, a monthly series it describes as "James Bond meets *The X-Files*." The black-and-white comic book by newcomer **Eric Yonge** retails for $2 95

After some internal restructuring, **Dreamriders Workshop** has announced its plans for the market in 1999 Planned releases include ***Flat Black*** #1-3, a ***Revenance*** mini-series, and ***Rabid Monkey Vol. 2***.

At a comics shop near you...

Marvel struggles to keep longtime, new readers involved in its universe

It's been a long time since any Marvel review copies have crossed my desk — understandably, there's been a lot of that going around since the cutbacks there. But even Permanent Marvelite Maximi can't stay in good standing without tuning in occasionally, so it's off to Maggie's mailbox to purloin preview pages.

It's no secret that Marvel continuity flew off the rails for a few years — from the time of greatest title proliferation (when no one could be expected to know what was going on) to the cancellation of "Heroes Reborn," which began the current rebuilding phase. Since restarting the titles numbering is made far less consequential for Marvel if coherent and workable links to the past can be maintained, it's heartening to see that taking place in some key Marvel series now. Many of the "Heroes" family titles are benefiting from proximity to the Waid and Busiek work. Restarting the numbering has made less difference to the Spider-titles, although every month they put between themselves and the Clone fiasco, the better. The X-titles remain too challenging for the casual reader; more involvement by Editorial Veep Chris Claremont might at least bring that line back to the *status quo ante*.

Keeping in mind that promoters rarely send previews of their weakest work, this batch seems, on balance, stronger than what we've seen from Marvel in recent years. Nothing here is going to attract many *new* readers, but lining up a few years of solid issues in titles should at least stop the hemorrhaging of core readers.

Some of the notables:

Amazing Spider-Man #3 — Marvel
P[illegible] — MAT
Editor's [illegible], 32 p[illegible], color, Ships Jan. 13; 20

"Spider-Man! Iceman!" Pick these up and you may think you're watching an episode of *Spider-Man and his Amazing Friends* — or not, depending on how useful you were on Saturday mornings 15 years ago. In this continued story by writer Howard Mackie, Spider-Man enlists Iceman's help against a magical foe, and nostalgic weekend loafers everywhere may well be scanning the backgrounds for the Spider-Friends' little dog.

Pro: Liberal doses of supporting cast.
Con: Umpteenth magic villain seeking "object of power"
OVERALL: B-

This storyline's combat sequences are, well, another Spider-Man fight, but the rich supporting cast is usually the engine that makes Spider-Man stories work, anyway. Mackie uses the cast quite a bit in the framing sequence to *Peter Parker* #3, although old-timers may not cotton to some of the current twists. Mary Jane's apprehension about Peter's strange pastime is overly familiar territory, and Mackie's Jameson seems a bit too nutty to hold a job, not that that's ever hurt a Spider-Man story before. (Well, yes, it has.)

Fandom has debated to death the question of whether the marriage of Peter Parker makes that character harder for the typical reader to identify with. But that's not the problem. Seeing how Mackie is playing up the "Mary Jane as world-famous supermodel" aspect leads me to the conviction that that's the element worth dropping. Peter simply isn't the sympathetic character he used to be — and few super-model's spouses would be, I'll wager: What's to escape? Spider-Man is the one who's supposed to be larger than life; with a celebrity in the bedroom, we're missing the anchor to reality that Aunt May, overdue bills, and broken arms used to represent.

Keep Mary Jane — kill her agent?

Mutant X #5 — Marvel
$1.99, 32 pages, color, ships Jan. 13

Coming in late, I almost thought this was some kind of "M2" title. Nope, just an alternate present, and coming in on the middle of one poses a serious risk of continuity whiplash to the reader. All the traditional Marvel characters and concepts have been shaken up in a box, and this issue's courtroom drama tours you past plenty of strangeness. The Beast, or, rather, The Brute, is on trial for killing Spider-Man, or, rather, Man-Spider (who seems to have put those extra arms back on for old time's sake). Gwen Stacy's a CNN reporter; Elektra seems to be The Nanny

It's quite surreal, these matter-of-tact revelations, sort of like seeing an episode of *M*A*S*H* with walk-ons from surgeons King Tutankamen, the cotton gin, and Tony Orlando and Dawn. If you're not a longtime Marvel reader, little of this will be of any consequence to you, so you're left with just the story.

Pro: Fun playing "Spot the Character"
Con: The first universe wasn't confusing enough?
OVERALL: B

Which is — well, better than you might expect under the circumstances. But writer Mackie clearly has to work fast to build that story value, since the alternate-Earth novelty rarely lasts for long. (*Guardians of the Galaxy* carried it off for five years — that may be the tops for Marvel.) Once we get into the zone where the only new revelation is that The FF's mailman is really Fred Hembeck, these stories will rise and fall solely on their own and may have a heavier burden of proof for their unorthodox beginnings

Generation X #49 — Marvel
$1.99, 32 pages, color, ships Jan. 13

A techno pack-rat type named Slaughter barges into the Generation X boarding school, and the X-ers do their best to keep him from his prize. Meanwhile, headmistress Emma Frost pays a difficult call in search of funds to keep the school running.

Pro: Fewer than usual X-fare headaches.
Con: What the hell are these kids saying?
OVERALL: C+

If the intent here is basic New Mutants fare circa Claremont, it's at least in the same ballpark. You may not have a clue as to some of the slang these kidlings are spouting, but Jay Faerber's story is *somewhat* more user-friendly, and one reference to the gatefold is usually enough to figure out the score. (Think what you will, but the summaries really do save some of these cattle-call titles — without the scorecard, it's hard to see these storylines advancing six panels for all the exposition.)

This title's traditionally been a fairly safe haven from the rest of the chaos in Marvel Mutantdom, and, with this effort, at least, that still seems to be the case

Thor 1999 — Marvel
$3.50, 40 pages, color, ships Jan. 20

After umpteen crossovers in Marvel annuals, it's nice to see an annual like Marvel used to make Dan Jurgens' flashback story of Thor and Doctor Doom's exile to a faroff world is a genuine "untold story" — filling in a plot element never addressed in "Heroes Return" — but otherwise stands entirely alone.

Pro: Old-fashioned annual fare
Con: As such, you've seen it before
OVERALL: B

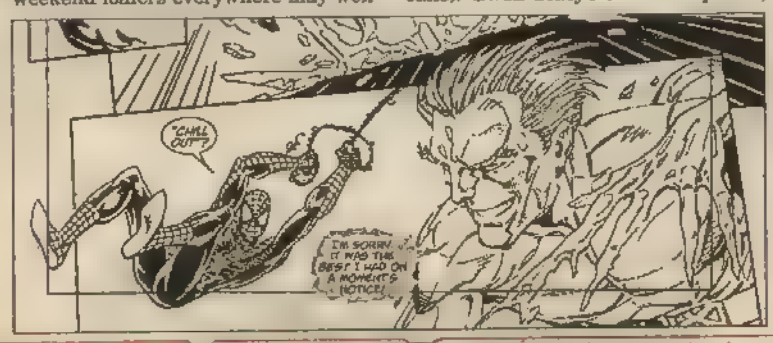
The story is only routine: Thor's nursed back to health by an alien woman who may not be what she seems. Some of the caregiver's dialogue is jarringly anachronistic, and Thor's "thee's" and "thou's" seem a lot thicker these days But Jurgens and Janson draw up a storm, reminding us with this effort of simpler days when an annual on the stands was more a welcome sight for the fan — and less an obligation

Avengers #12 — Marvel
$1.99, 32 pages, color, [illegible]

To cartoon carnage, add equal parts Avengers home life, succession questions, government intervention, and soap opera. Simple enough, but the proof's in the mixing. Kurt Busiek's figured out the recipe that made the old Avengers stories work (when they did), and this issue's "Lords and Leaders" is right off the old menu. Even the New Warriors are digestible in small quantities here, although, if Busiek expects readers to ever care much about them, he's got higher hopes than a certain ant.

Pro: Formula Avengers tale recalls old days.
Con: If he's called Night Thrasher, why does he put others to sleep?
OVERALL: B

No creativity points for the battlefield, though. C'mon, Kurt, you know very well we're long past the point when every warehouse in the Marvel universe has been secretly rented by A.I.M., Hydra, or Doc Ock and subsequently demolished in a super-hero fight. Any insurer willing to underwrite a new one hasn't figured out the job yet.



The CBG grading scale: A – Get it today B – Probably worth reading; maybe worth buying. C – Maybe worth reading; probably not worth buying D – Skip it's issue. F – Avoid at all costs!

trivia

FAMOUS FIRST WORDS #1

by T Campbell

Identify the comics series with these opening lines ➤

1 "The past: Antarctica. U.S. Research Station Zebra. July 29, 1980."

2 "I've got the home stretch all to myself when the readings stop making sense"

3 "Quartered in top-secret underground bunkers — deep beneath the Army Chaplains Assistant School at Fort Wadsworth — is America's elite counter-terrorist strike force!"

4 "So long, Pop! I'm off to check my tiger trap!"

Answers next time

Answers to last week's LOC AND LOAD #1: 1 *Hawkman* (second series) 2. *The Simpsons* 3. *Heroes for Hire* 4. *Incredible Hulk* 5 *Gold Digger* 6. *Witchblade*

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ADVENTURE
172 Abt G $47.00
199 G-VG $75.00
202 P-FA $25.00
205 FA-G $35.00
205 VG $85.00
208 VG-FN $115.00
226 Abt G $19.50
229 Abt VG (1st Silver Age issue) $40.00
245 Abt G $17.00
254 VG (Kirby) $29.00
257 G-VG $22.00
260 G 1st Silver Age origin Aquaman) $55.00
265 273 FN $33.00@
267 G 2nd Legion of Super-heroes, $65.00
268, 278 FN-VFN $55.00@
270 G $19.00
280 VG $22.00
FN-VFN $50.00
FN+ $40.00
VFN $85.00
288 G $ 0.00
289 VFN $70.00
290 VG-FN (Legion) $50.00
291 FN-VFN $35.00
292 VG-FN $20.00
293 G VG (Legion, $20.00
298 VG+ $20.00
299 FA (1st Gold Kryptonite) $4.75
299 FN+ (1st Gold Kryptonite) $40.00
300 P FA (Tales of the Legion of Superheroes begins) $18.50
300 FN (Legion series begins) $150.00
310 G VG $8.75
344 FN+ $7.00
345 VG $4.25
375 Abt VFN (Intro Quantum Queen) $8.00
384 VG-FN $4.25
387 FN $5.75
391 394 FN VFN $6.25@
431 G-VG (Spectre begins $4.25
431 VG (Spectre begins, Toth sty) $5.75
432 Abt FN Spectre) $4.00
432 VFN-M (Spectre) $15.00
435 Abt VFN Spectre Aquaman begins) $12.00
437 439 VFN-NM (Spectre) $10.50@
444 NM-M $5.00
445 447 NM-M (Creeper) $7.00@
446 VFN-NM Creeper flag cvr) $5.25
460 VFN-NM (68pgs) $8.25
463-465 NM-M (68pgs $6.00@
465-466 VFN-NM (68pgs) $4.50@
467 VFN-NM (Starman by Ditko; Plastic Man begins) $6.00
467 NM-M (Starman by Ditko Plastic Man begins) $8.00

ADVENTURE BOUND
FC 239 FN $13.50

ADVENTURE INTO MYSTERY
5 Abt G $21.00
7 Abt FN (Torres sty) $60.00

ADVENTURE INTO S-F
1 G-VG, no glasses (Nostrand sty) $14.00
2 Abt VG, no glasses $16.50

ADVENTURES INTO DARKNESS
5 (#1) Abt FN (Toth sty Katz cvr/sty) $100.00

ADVENTURES INTO TERROR
3 VG $60.00
25 Abt FN (Matt Fox sty) $65.00

ADVENTURES INTO THE UNKNOWN
3 Abt VG Feldstein sty) $145.00
5 FN+ ("Spirit of Frankenstein begins) $190.00
8 FN-VFN $155.00
10 VG+ $75.00
12 VFN $160.00
14 VG $50.00
14 Abt VFN $140.00
17 FN (Story similar to movie "The Thing") $115.00
17 VFN (Story similar to movie "The Thing") $195.00
19 Abt VG $47.00
22 FA-G $20.00
24 VG-FN $55.00
27 G-VG (Williamson/Krenkel sty) $47.00
29 VG $46.00
99 FN-VFN $14.50
107 Abt FN (Williamson sty) $11.00
150 Abt VFN $21.00
150, 152 VFN-NM $29.00@
154 VFN-NM (Origin/1st app Nemesis) $33.00
159 Abt VFN $19.00
173 VFN+ $23.00
174 Abt NM (Last issue) $26.00

ADVENTURES OF BOB HOPE
37 Abt G $8.00
47 FN $21.00
63 VG-FN $16.00

ADVENTURES OF THE DOVER BOYS
1 VFN+ $60.00

ADVENTURES OF THE FLY
30 VG $5.75
31 G VG (Black Hood, Shield & Comet app) $4.75
31 VG (Black Hood, Shield & Comet app) $6.25
31 VFN $32.00

ADVENTURES OF THE JAGUAR
2 FA $5.75
4 FA-G (Catgirl app) $5.00
5 G (Catgirl app) $6.00
7 Abt VG $8.00

ADVENTURES ON THE PLANET OF THE APES
1 VFN NM $6.75

AGGIE MACK
1 Abt FN (Feldstein sty) $90.00

AIR ACE
V3#1 FN-VFN $49.00

AIRBOY
V2#11 (#1) VG $160.00

AL CAPP'S SHMOO
4 P-FA (Origin/1st app: Super-Shmoo; X-Mas cvr) $20.00

ALIENS VS PREDATOR
1 NM-M $5.50
0 NM-M $7.25

ALIENS: EARTH WAR
1 NM-M (Keith) $4.00

ALL-AMERICAN
82 G VG $125.00
97 FA $75.00

ALL-AMERICAN MEN OF WAR
23 Abt FN $44.00
100 G-VG $15.00

ALL GREAT
1 FN+ $95.00

ALL-OUT WAR
2-4 NM-M (Evans sty 68pgs) $4.00@

ALL-PICTURE COMEDY CARNIVAL
nn Abt FN (100pgs) $100.00

ALL STAR
18 FA $170.00
29 G $150.00
64 NM-M $6.00
73 VFN-NM $4.50

ALL STAR WESTERN
91 Abt VG (1st Silver Age issue) $13.50

ALL-TIME SPORTS
5 VFN (Detroit Tigers, Ty Cobb sty) $120.00
7 Abt FN (Kingstein sty Walter Johnson & Knute Rockne st) $55.00

ALL-TRUE CRIME
49 FA (Kingstein sty Used POP) $8.25

ALL-TRUE DETECTIVE CASES
2 G-VG (Wood sty?) $36.00
4 FN (Kamen sty) $65.00

AMAZING ADULT FANTASY
8 Abt G (All Ditko cvr/stys, last 10 issue) $49.00
12 Abt G (All Ditko cvr/stys) $43.00
13 Abt FN (All Ditko cvr/stys) $125.00
14 Abt G (Professor X prototype all Ditko cvr/stys) $47.00

AMAZING ADVENTURES
4 G+ (Dr Droom, Kirby & Ditko stys, Amazing Adventures (2nd) $55.00
1 FN-VFN $17.00
3-4 VFN-M $13.00@
4 FN-VFN $6.25
5 FN VFN (Adams) $10.50
5 7 VFN-M (Adams) $21.00@
6 8 VG-FN (Adams) $5.50@
12 VFN-M $17.00
13 FN-VFN $8.50
15 VG FN $4.25
39 NM-M (Last issue) $5.50

AMAZING SPIDER-MAN
1 Reading copy (Origin retold by Ditko) $420.00
3 P-FA (1st app Dr Octopus, $105.00
4 FA (Origin/1st app Sandman by Ditko) $105.00
25 G-VG (1st app Mary Jane Watson) $36.00
26 Reading copy (4th app Green Goblin) $13.50
26 Abt VG (4th app Green Goblin, 1st app Crime Master) $47.00
29 Reading copy $7.75
30 Ab. VFN $140.00
31 G VG $23.00
31 Abt VG (Intro Harry Osborn) $27.00
38 G+ $19.00
52 VFN+ (1st app Joe Robertson) $70.00
57 VG FN $16.00
67 73 VG-FN $11.00@
71 VFN-M $45.00
76 FN VFN $18.00
79 84 85 VG-FN $8.50@
81 G VG $5.00
81 83 VFN-M $40.00@
94 VFN-M (Origin retold $65.00
101 VFN+ (1st app, Morbius) $125.00
102 Abt VFN (Origin/2nd app Morbius) ... $70.00
110 VG FN $5.50
121 FN-VFN (Death: Gwen Stacy $40.00
122 FN-VFN (Death Green Goblin) $60.00
131 FN-VFN $5.25
145-147 VG-FN (Gwen Stacy clone storyline) $4.00@
148 VFN-NM (Jackal revealed) $16.50
153, 155 157 FN-VFN $4.75@
157, 160 VFN-NM $7.50@
158, 161 NM-M $10.00@
162 FN-VFN (Punisher & Nightcrawler app) $4.75
162 NM-M (Punisher and Nightcrawler app) $9.00
163-164 168, 170-171 181-183, 186 VFN-NM $4.50@
168, 172, 184-185, 187 189 NM-M $6.00@
174 FN-VFN (Punisher app) $5.50
193, 195-199 NM-M .00@
194 NM-M (1st app Black Cat) $12.00
200 VFN-NM (Giant origin issue) $13.50
200 NM-M (Giant origin issue) $16.00
201-202 NM-M (Punisher app) $9.00@
203-208, 210-217 NM-M $4.50@
209 NM-M (Origin/1st app Calypso) $5.50
238 NM-M (1st app: Hobgoblin; no Tattooz) $16.00
239 NM-M (2nd app: Hobgoblin, Spider-Man vs Hobgoblin) $27.00
245 VFN-NM (Hobgoblin) $7.50
249-251 VFN-NM (Hobgoblin vs Spider-Man storyline) $6.00@
249 NM-M (Hobgoblin) $7.25
252 FN-VFN (1st app black costume) $8.50
252 NM-M (New black costume) $18.00
257 NM-M (Hobgoblin cameo; 2nd app Puma) $4.50
259 NM-M (Full Hobgoblin app; origin: Mary Jane Watson) $7.25
260 NM-M (Hobgoblin app) $5.50
261 VFN-NM (Hobgoblin cvr/sty) $5.25
262 NM-M (Spider-Man unmasked) $4.50
275 NM-M (Hobgoblin app, origin reprinted) $6.75
276 NM-M (Hobgoblin app) $5.50
281 NM-M (Hobgoblin vs Jack O'Lantern) $6.00
284 NM-M (Punisher cameos; Hobgoblin cvr/sty) $6.00
286 NM-M (Hobgoblin) $4.00
289 NM-M (New Hobgoblin origin death Ned Leeds) $16.00
293-294 NM-M (Kraven) $4.50@
298 NM-M (Todd McFarlane begins) $27.00
300 NM-M (1st full Venom sty McFarlane) $55.00
301 304 NM-M (McFarlane) $8.00@
307 310-311 313 NM-M (McFarlane) $5.50@
312 NM-M (McFarlane Hobgoblin vs Green Goblin) $10.50
315 NM-M (Venom app, McFarlane) $10.50
324 NM-M (Sabretooth) $6.25
328 VFN-NM (Spider-Man vs Hulk by McFarlane) $6.25
328 NM-M (Hulk vs Spider-Man by McFarlane) $6.25
344 NM-M (1st app Cletus Kasady-Carnage $6.25
345 NM-M (1st full app Cletus Kasady) $ 25
346 NM-M (Venom, $4.00
361 NM-M (Intro Carnage) $6.25

AMAZING SPIDER-MAN GS
7 FN $9.75
9 FN-VFN (Green Goblin) $12.00
13 NM-M (Byrne) $10.00
14-15 NM-M (Miller) $10.50@
21 NM-M (Wedding issue) $9.00

AMERICA'S BEST
20 G-VG (Schomberg cvr) $85.00

ANIMAL ADVENTURES
3 VG $4.75

ANIMAL ANTICS
4 G $18.00

ANIMAL MAN
1 NM-M $4.50

ANIMAL WORLD
FC 713 FA-C $4.00

ANNIE OAKLEY
8 FA (Woodbridge sty) $10.00

ANNIE OAKLEY AND TAGG
9 FN-VFN (Gail Davis photo cvrs) $32.00

APACHE KID
7 Abt G $8.00

APPROVED
1 VG+ (Hawk) $23.00
7 FA (Hawk) $8.00
8 FN (Crime On The Run) $37.00

AQUAMAN
2 Abt G $22.00
4 Reading copy $6.50
5 Abt G $12.00
7 Abt FN $24.00
8 Abt G $8.00
8 VG-FN $21.00
17 VG $15.00
19 VFN-NM $85.00
28 Abt NM $55.00
29 VFN $45.00
31 FN-VFN $22.00
35 Abt NM $32.00
38 VFN-NM $30.00
39 VFN $27.00
59 NM-M $5.00

ARCHER & ARMSTRONG
8 NM-M (Smith, 52pgs) $4.00

ARCHIE
124 VFN-NM $21.00

ARCHIE ANNUAL
4 FA $30.00

ARCHIE GIANT SERIES MAGAZINE
3 FA-G $36.00

ARCHIE'S JOKE BOOK MAGAZINE
nn (#1) FA $70.00
28 Reading copy $4.50

ARCHIE'S PAL, JUGHEAD ANNUAL
1 Reading copy $30.00
5 FA-G $17.00

ARCHIE'S GIRLS BETTY AND VERONICA ANNUAL
5 Abt VG $43.00

ASTONISHING
58 Abt G $13.50
59 FA $10.50
63 FA (Woodbridge sty) $10.00

ASTONISHING TALES
1 VG-FN $8.00
5 VG-FN (Smith, $6.50
6 FN VFN (Smith) $11.50
7 VFN-M $13.00
8 FN VFN $8.50
11 FN-VFN (Origin Kazar) $6.25
14 VFN-M $7.00

ATOM
2 Coverless $10.00
2 Abt VG $47.00
4 G-VG $20.00
6 P-FA $5.75
6 FA $11.00
7 FN+ (1st Atom-Hawkman teamup $120.00
8-9 FN VFN $75.00@
10 FA-G $8.00
10 VG $18.00
10 VFN $110.00
11 FN-VFN $50.00
12 FN $34.00
13 FN+ $45.00
14-15 VG $22.00@
16-17 FN-VFN $45.00@
18 VFN $50.00
28 FN-VFN $26.00
29 Reading copy (1st SA solo GA Atom) $6.25
37 VG $12.00
38 VFN $40.00

ATOM & THE HAWKMAN
39 (#1) G VG $4.25
40 FN-VFN (Kubert cvr/art, $25.00
41 G-VG (Kubert cvr/art) $4.00
41 43 FN (Kubert) $17.00@
41 FN-VFN (Kubert cvr/art) $14.50
42 VG+ (Kubert cvr) $11.00

ATOM-AGE COMBAT (STJ)
1 (2nd) FA $17.00

ATOMIC ATTACK
5 (#1) Abt VFN (Atomic bomb cvr) $285.00
6 Abt FN $75.00
8 G-VG (Last issue) $41.00

ATOMIC BUNNY
14 VG+ $11.00

ATOMIC SPY CASES
1 Abt VG (A-Bomb panels) $55.00

ATOMIC (GREEN)
1 VG+ (DC Detective reprints; Fang Gow classic cvr), $360.00

ATTACK (TM)
6 VFN+ $50.00

AVENGER
1 (A-1#129) FN+ (Origin: Avenger) $190.00
3 (A-1#133) FA $23.00
3 (A-1#133) VG+ $70.00

AVENGERS
1 Abt VG (Origin/1st app Avengers) $390.00
1 VG (Origin/1st app Avengers) $450.00
2 VFN+ $660.00
4 FN+ (1st SA Captain America & Bucky) $570.00
7 Abt VG $28.00
7 VFN+ $195.00
8 FN (Intro Kang) $55.00
8 VFN-NM (Intro Kang) $205.00
10 FN $47.00
10 FN VFN $75.00
12 VG+ $23.00
12 VFN $120.00
13-14 FA-G $9.00@
14 VFN-NM $135.00
15 G+ (Death Zemo) $13.00
15 VG (Death Zemo) $21.00
16 Abt VG (New Avengers line up, $19.50
17 18 Abt VG $13.00@
18 NM $105.00
19 Abt FN (Intro Swordsman origin: Hawkeye) $21.00
20 Abt FN (Wood inks) $13.50
22 G-VG $7.50
22 VFN-NM (Wood inks) $8.00
23 FN+ $60.00
24 Abt VFN $15.50
25 FN $36.00
28 VG+ (Giant Man becomes Goliath) $12.00
29 Abt VG $8.00
29 VFN-NM $42.00
30 G-VG $5.25
30 VG $7.25
30 VG-FN $9.00
32 33 35 37, 39 VFN-M $26.00@
34 VG-FN $5.50
40 FN-VFN $12.00
43, 45, 47-49 52, 54 VG-FN $6.00@
45 FN-VFN $10.50
45 50, 52 54-55 VFN-M $23.00@
57 G (Intro Vision) $6.00
58 VFN-M (Origin, Vision $44.00
59, 63-64 VFN-M $21.00@
64 66 VG-FN $5.50@
68 70 FN-VFN $6.25@
74 90 FN-VFN $5.75@
80 VG-FN (Intro Red Wolf) $4.25
93 VFN-M (Adams begins) $60.00
94, 96 VFN-M (Adams) $34.00@
96 FN-VFN (Adams) $15.50
97 VFN-M (Golden Age Timely characters app) $16.00
98 VFN-M (Smith) $21.00
99 FN-VFN (Smith) $10.50
100 VFN-M (Smith; features all former Avengers) $70.00
105 VFN-M $11.00
109 FN-VFN $5.25
111 VG-FN (X-Men app) $5.50
111 FN-VFN (X-Men app) $10.50
114 119-121 FN-VFN $4.25@
115 120 VFN-M $8.75@
124 NM-M $8.00
128 VFN-NM $6.00
134 NM-M (True origin: Vision - Pt1) $8.00
137 139 VFN NM $5.00@
142 148 49 163 166 NM-M $5.00@
150 VFN-NM (New line-up by Kirby) $4.50
165 VFN NM (Byrne) $4.50

AVENGERS KS
1 VG $10.00
2 VG-FN $6.25
5 FN VFN (Spider-Man x-over) $8.25
9 NM-M $4.00
10 VFN-NM (1st app Rogue) $15.00

BABY HUEY, THE BABY GIANT
14 G-VG $4.75
19 G+ $4.00
20 G-VG $4.00
25 VG $4.25
35 VFN $20.00

BACHELOR'S DIARY
1 VG FN (Scarce) $145.00

BAD MEN OF TOMBSTONE
nn Abt VG $28.00

BALLANTINE THRILLER
1D (#1) Abt FN (Feller, Musial, Newcombe & Boudreau sty) $160.00

BAT MASTERSON
2 VG (Gene Barry photo cvr) $12.00

BATMAN
78 FA (1st Man Hunter from Mars sty) $70.00
99 P-FA (Penguin sty) $22.00
100 G+ $260.00
112 Coverless (1st app Signalman) $9.00
118 Reading copy $13.00
140 VFN (Joker sty) $110.00
4 VG+ $40.00
182 Abt VG (Giant-size; Joker cvr/sty) $9.50
245 FN-VFN (Adams) $14.00
321 NM-M (Joker cvr/sty) $9.00
366 NM-M (1st Jason Todd in costume; Joker cvr/sty) $8.00
400 NM-M (Dark Knight special) $13.50
417-419 NM-M (Tim Nights of the Beast) $4.50@
427 VFN-NM (Death in the Family, Part 2) $6.00
492 NM-M (Platinum edition) $6.25

BATMAN ANNUAL
1 G-VG $80.00

BATMAN VERSUS PREDATOR
1 NM-M (Prestige edition w/ trading cards) $5.00
2-3 NM-M (Prestige edition) $4.50@

BATMAN/JUDGE DREDD JUDGEMENT
nn NM-M $5.50

BATMAN: ARKHAM ASYLUM
Hardcover nn NM-M $23.00

BATMAN: CATWOMAN DEFIANT
nn NM-M $4.50

BATMAN: PENGUIN TRIUMPHANT
nn NM-M $4.50

BATMAN: THE DARK KNIGHT
2 NM-M Carrie Kelly becomes Robin $10.00
3 NM-M Death of Joker) $7.25

BATMAN: THE KILLING JOKE
1 NM-M (Alan Moore scripts) $9.00

BATTLE ACTION
2 Reading copy $5.75

BATTLE CRY
15 VG $6.00

BATTLE GROUND
17 Abt VG (Severin cvr Orlando sty) $10.00

BEEP BEEP THE ROAD RUNNER (GK)
4-5 VFN-M $26.00@
8 FN VFN $8.25
15 VFN-M $13.00

BEETLE BAILEY
6 Abt VG $6.25
8 VG+ $9.00
14 VG $5.25
18 FN-VFN $14.00

BEN BOWIE AND HIS MOUNTAIN MEN
FC 657 VFN $30.00

BEST OF DONALD DUCK & UNCLE SCROOGE
2 P-FA (All Barks; giant 25" edition) $4.00

BEST OF THE WEST
5 (A-1#66) G $23.00

BEWARE THE CREEPER
8 VFN-NM (Last issue) $44.00

BEWARE (MCG)
1 FN-VFN $5.25

BEYOND
1 Abt VG (Baker sty) $85.00
2 G+ (Baker sty) $36.00
3 G VG $24.00
4 G VG $26.00
4 VG $35.00
9 VG+ $39.00
23 Abt VFN $75.00

BIG TOWN
4 FN+ $85.00

BILLY THE KID
12 G-VG (2pg Check sty) $5.75

BILLY THE KID ADVENTURE
1 Reading copy (2pg Williamson/Frazetta, photo cvr) $21.00

BLAKC CAT MYSTERY
30 (#1) VG-FN (Horror stys begin) $70.00
36 VG (Used SOTI) $60.00
36 Abt FN (Used: SOTI) $80.00

BLAZING WEST
10 FA $5.25

BLONDIE
8 VG $15.50

BLUE BEETLE
40 FN $100.00
V3#52 FN $12.00

BLUE RIBBON ('49)
1 G+ $10.50

BO
3 Abt G $7.50

BOB COLT
1 Reading copy (Bob Colt & his horse Buckskin begin) $29.00

BOBBY BENSON'S B-BAR-B RIDERS
3 Abt G $13.50
4 Abt FN (All Powell cvr/stys $44.00
13 VG-FN (Frazetta cvr) $100.00

BOMBA THE JUNGLE BOY
2 Abt VFN (TV tie-in) $10.00
4 VFN-NM (TV tie-in) $13.00

BONGO AND LUMPJAW
FC 706 (#1) Abt VG $7.00

BOOTS AND HER BUDDIES
6 VFN-NM $85.00
83 FA-G $23.00
86 FA (Last pre-code issue) $20.00
86 VG (Last pre-code issue) $55.00
90 FA $10.00
94 Abt G $12.50
96 P-FA $8.25
99 101 107 113 G VG $20.00@
103 FN+ $65.00
103 FN-VFN $75.00
106 G+ $27.00
106 FN $40.00
111 G $17.00
113 VG-FN $42.00
117 FA (Mr Freeze app) $9.50
118 G-VG (Frazetta sty) $21.00
120 G-VG $16.00
121 FA $10.00
122 G $12.00
123 VG $20.00
124 G-VG $14.00
126, 129-130 VG-FN $30.00@
127 128 VG $22.00@
130 FN+ $40.00
131 FA-G $8.00
134 FN+ $28.00
135 137 140 VG $18.00@
136 VG+ $20.00
136 FA-G $6.25
137 FN $26.00
138 VFN $65.00
141-143 VG $14.00@
141 145, 152, 154, 160 164 166 VFN $50.00@
144, 147-148, 156 FN VFN $30.00@
146 149, 165 Abt VFN $35.00@
148 VG $14.00
150 159 G $4.50@
150 VFN+ $55.00
151 153 159, 162 165 FN $20.00@
155 158, 160, 163 G-VG $9.00@
157 FA $5.00
158 G+ $5.50
161 VFN-NM $55.00
155 G $4.50
167 174-176, 180 VFN $24.00@
168, 171 FN-VFN $15.00@
176 VG-FN $6.00
177 G VG $4.00
178-179 VG $5.00@
187 FN $6.00
199 201 FN-VFN $7.00@
200 VFN $12.00
202 VG $4.00
203 VFN (Origin, Chop Chop) $12.00
204 FN $5.00
216 FN $4.50
236, 241 Abt VFN $10.00@
237 238, 241 FN-VFN .25@

BRAINY WEST
10 FA $5.25

BRAVE EAGLE
FC 705 (#1) G (Photo cvr) $5.50

BRENDA STARR
13 (#1) G VG $170.00
6 VFN $550.00
8 VG $185.00
11 FN-VFN (Scarce) $535.00

BRIDES IN LOVE
1 Abt VG $10.50

BRIDES ROMANCES
1 FA $10.00

BUCCANEERS
20 VG-FN (Crandall sty) $110.00

BUCK JONES
FC 652 FN VFN $14.00

BUFFALO BILL
4 FN $28.00

BUFFALO BILL, JR.
FC 673 Abt G (Photo cvr) $5.25

BUGS BUNNY
FC 250 VG-FN (Used SOTI) $27.00
FC 317 G $6.75
FC 327 G-VG $10.00
FC 420 FA $4.00
30 VG $6.50
32 VG $4.75

BUGS BUNNY'S ALBUM
FC 64 VG $9.00
FC 647 Abt FN $15.00

BORIS KARLOFF TALES OF MYSTERY
11 VG+ (Williamson sty Orlando sty) $9.25

BOY
81 83 FA $8.50@
93 Abt FN (Claw cameo Rocky X by Check) $32.00
97 P-FA $6.50
108 VG (Kubert sty) $22.00

BOY COMMANDOS
7 B-VG (Simon/Kirby cvr) $90.00
12 Abt VG $60.00

BOY DETECTIVE
1 FN $70.00

BOY LABOR
3 FA (Kirby cvr/2 stys) $43.00

BOY'S RANCH
5 Reading copy (Kirby cvr/4 pgs) $14.00

BOZO
FC 551 P-FA $5.00

BOZO THE CLOWN
3 G $10.00
5 VFN $110.00
FC 464 Abt G $7.50

BRAIN BOY
3 FA-G $5.50
6 VFN (Last issue) $70.00

BRAVE AND THE BOLD
32 VG (Cave Carson) $55.00
33 VG FN (Cave Carson) $65.00
38 FA-G (Suicide Squad) $15.00
40 G+ (Cave Carson) $15.00
42 G+ (Hawkman by Kubert) $32.00
47 VG-FN (Strange Sport Stories) $13.50
50 Reading copy (1st team up Johnny Jonnz/Green Arrow) $7.25
52 VG (Sgt Rock by Kubert) $28.00
55 FN VFN (Metal Men/Atom team-up) $22.00
57 VG-FN (Intro/origin Metamorpho) $45.00
59 FA (Batman/Green Lantern team-up Batman's 1st) $6.00
72 Abt FN (Spectre/Flash) $8.50
73 VFN (Aquaman/Atom team-up) $27.00
75 VG (Batman/Spectre) $5.50
77 Abt VFN (Batman/Atom) $25.00
78 VFN+ (Batman/Wonder Woman/Batgirl) $29.00
94 VFN (Teen Titans) $16.00
101 VFN (Batman/Metamorpho) $10.00

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FC 705 (#1) G (Photo cvr) $5.50

BRENDA STARR
13 (#1) G VG $170.00
6 VFN $550.00
8 VG $185.00
11 FN-VFN (Scarce) $535.00

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BRIDES ROMANCES
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FC 652 FN VFN $14.00

BUFFALO BILL
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BUFFALO BILL, JR.
FC 673 Abt G (Photo cvr) $5.25

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FC 250 VG-FN (Used SOTI) $27.00
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nn FA-G $4.50

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2 Abt VG (Williamson/Evans cvr) $80.00

BUTCH CASSIDY
1 Abt VG $37.00

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10 Mile High copy; FN-VFN $85.00
13 Mile High copy; FN-VFN $70.00

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4 FN $43.00

CAMPUS ROMANCE
1 G

CANTEEN KATE
2 G (Baker cvr/stys)... $75.00

CAPTAIN ACTION
1 VG-FN (Origin: Captain Action by Wood; Superman cvr) $19.00
1 FN (Origin Captain [illegible] by Wood; Superman cvr) $26.00
5 FN+ (Wood inks, last issue) $21.50

CAPTAIN AMERICA
100 (#1) Abt FN [illegible].00
101 Abt VFN [illegible].00
102 Abt NM [illegible].00
103 FN+ [illegible].00
103, 108 Abt VFN $25.00@
109 VFN+ $32.00
104 VG+ $6.00
104, 107 VFN $30.00@
105 Abt VG $4.75
105 VG $5.50
106 Abt FN $7.50
106 FN-VFN $14.50
107 FN $9.00
107, 108 FN+ $12.00@
109 VFN (Origin retold) $45.00
110-111 FN+ (Steranko) $17.50@
110 VFN-NM (Steranko) $48.00
112 FN-VFN (Origin retold) $13.50
113 FN-VFN (Classic Steranko cvr) $22.00
114, 120 FN-VFN $9.50@
120 VFN-M $20.00
121, 128, 130, 132-133 FN-VFN $4.75@
135, 139 VFN-M $9.75@
174 FN-VFN (X-Men x-over) $5.50
332 NM-M (Old Cap resigns) $4.50

CAPTAIN AMERICA COMICS
59 G-VG (Origin retold) $845.00

CAPTAIN EASY (ARGO)
1 FA $5.75

CAPTAIN GALLANT (HEINZ)
nn VFN-NM (Buster Crabbe photos) $7.00

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1 VG $10.50
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4-5 VFN-M $11.00@
6-9, 11 VFN-M $9.75@
8-11 FN-VFN $4.75@
12-13 VFN-M $6.50@

CAPTAIN MARVEL ADVENTURES
50 Abt VFN $215.00
51 FN+ $125.00
66 VG (Atomic war cvr) $65.00
69 Abt FN $85.00

CAPTAIN MARVEL JR.
90, 95 FA $15.00@

CAPTAIN MIDNIGHT
4 Abt G $105.00
35 VG+ $80.00
36 FN $100.00

CAPTAIN STEVE SAVAGE
2 G+ (Kamen sty) $15.00
3 Abt VG $12.00
4 Abt VFN $36.00
6 (2nd, VG-FN (Wood) $30.00
7 (2nd) FN+ $18.00
12 Abt G (Wood sty) $13.50

CAPTAIN VIDEO
2 FN-VFN (Used: SOTI) $440.00

CASPER'S GHOSTLAND
1 FA $12.00

CASPER, THE FRIENDLY GHOST
2 G-VG $115.00
3 Abt VG $130.00
10 P-FA (1st app. Spooky) $14.00
21 Abt G $8.75
24 FA (Infinity cvr) $7.00
25 G-VG $14.00
28 Reading copy $4.75

CASTLE OF FRANKENSTEIN
1 FN-VFN $45.00
2 VG-FN $18.00
2, 4 FN-VFN $30.00@
5 VG $15.00

CHALLENGERS OF THE UNKNOWN
1 Abt FN (Kirby cvr/stys) $635.00
10 G $23.00
14 G $15.50
14 VG+ (Origin/1st app Mud-Man) $55.00
15 FN+ $80.00
16 VG $45.00
18 G-VG (Intro. Cosmo) $25.00
19 VFN+ $150.00
20 VG $40.00
21 FN+ $70.00
22 G-VG (Last 10" issue) $30.00
23 VFN $80.00
23 Abt G $6.00
24, 27 VG-FN $25.00@
25 G-VG $15.00
28 FN+ $38.00
[illegible] VG+ $22.00
30 G $6.25

CHAMBER OF CLUES
27 (#1) FN+ (Drug sty; Powell sty) $48.00

CHAMBER OF DARKNESS
4 FN-VFN (Contanesque try-out by Smith) $24.00

CHAMPIONS
1 NM-M (Ghost Rider cvr) $12.00
5-6, 9, 13 NM-M $6.00@
6, 9 VFN-NM $4.50@

CHARLIE CHAN
9 Abt G (Last issue) ...$11.00

CHARLIE McCARTHY
8 FA $4.75
9 VG $12.50
FC 478 Abt VG $7.75

CHIP 'N' DALE
FC 581 Abt G $4.25
8 G+ $4.50
21 Abt VG $4.75

CHRISTMAS PARADE (DELL)
5 G+ $14.00
8 Abt VG (8pg Barks sty) $33.00
9 G (20pg Barks, 100pg) $23.00
9 FN (20 pg Barks sty) $80.00

CHRISTMAS TREASURY
1 Abt VG (100 pg giant) $13.00

CIRCUS CAT
2 FN $13.00

CINDERELLA LOVE
10 (#1) G-VG $20.00

CISCO KID
26 G-VG $6.75
29 Abt G $4.25

CLASSIC COMICS/ ILLUSTRATED
6 (6th) Abt FN ("A Tale Of Two Cities") $13.50
7 (6th) VG-FN ("Robin Hood") $24.00
8 (4A) Abt FN ("Arabian Nights") $70.00
8 (5th) Abt G ("Arabian Nights") $18.00
9 (5th, VG+ ("Les Miserables") $23.00
11 (4th) FA ("Don Quixote") $7.50
12 (6th) VG ("Rip Van Winkle And The Headless Horseman") $9.25
14 (5th) Abt FN ("Westward Ho") $75.00
15 (6th) VG ("Uncle Tom's Cabin" used SOTI) $6.25
17 P-FA ("The Deerslayer") $46.00
18 (4th) VG+ ("The Hunchback of Notre Dame") $29.00
20 (3rd) Abt FN ("The Corsican Brothers") $39.00
21 (4th) VG ("Three Famous Mysteries") $38.00
22 (1B) Abt VG ("The Pathfinder") $90.00
23 (6th) VFN ("Oliver Twist") $16.50
24 (3rd) G-VG ("A Connecticut Yankee In King Arthur's Court" $4.75
27 (2nd) FN ("The Adventures of Marco Polo") $29.00
28 G ("Michael Strogoff") $55.00
29 Abt G ("The Prince and the Pauper") $65.00
30 Abt VG ("The Moonstone") $95.00
31 Abt FN ("The Black Arrow") $105.00
32 G-VG ("Lorna Doone" by Matt Baker) $80.00
33 FA ("The Adventures of Sherlock Holmes") $105.00
34 Abt FN ("Mysterious Island") $150.00
36 G-VG ("Typee") $41.00
37 VG ("The Pioneers") $40.00
37 (2A) Abt NM ("The Pioneers") $20.00
38 Abt VG ("The Adventures of Cellini") $60.00
40 G+ ("Mysteries") $100.00
41 VG+ ("Twenty Years After") $120.00
42 G-VG ("Swiss Family Robinson") $39.00
43 FN-VFN ("Great Expectations" used: SOTI) $550.00
44 VFN ("Mysteries of Paris" used: SOTI) $560.00
44 (3rd) FN+ ("Mysteries of Paris", used: SOTI) $80.00
45 VG+ ("Tom Brown's School Days") $36.00
46 G-VG ("Kidnapped") $23.00
49 (2nd) VG+ ("Alice In Wonderland") $9.25
50 (1A) VG-FN ("Tom Sawyer" Used: SOTI) $43.00
52 VG+ ("The House of the Seven Gables") $32.00
54 Abt G ("The Man In the Iron Mask") $12.50
55 VG+ ("Silas Marner" used: SOTI) $32.00
56 G+ ("The Toilers of the Sea") $33.00
57 (2nd) Abt FN ("The Song of Hiawatha") $8.50
58 VG+ ("The Prairie") $32.00
59 G ("Wuthering Heights") $24.00
60 VG+ ("Black Beauty") $34.00
60 Abt FN ("Black Beauty") $42.00
61 (A) VG ("The Woman In White") $32.00
62 VG ("Western Stories") $27.00
63 FN+ ("The Man Without a Country") $60.00
64 Abt VFN ("Treasure Island") $80.00
66 Abt FN ("The Cloister and the Hearth") $90.00
67 G-VG ("The Scottish Chiefs") $21.00
67 FN-VFN ("The Scottish Chiefs") $60.00
68 FN ("Julius Caesar", used: SOTI) $35.00
68 (2nd) VG+ ("Julius Caesar" used: SOTI) $5.75
69 Abt FN ("Around the World in 80 Days") $32.00
70 VG-FN ("The Pilot") $26.00
71 FN+ ("The Man Who Laughs") $85.00
72 VG ("The Oregon Trail") $21.00
73 VG+ ("The Black Tulip") $90.00
74 Abt VFN ("Mr. Midshipman Easy") $230.00
75 VG+ ("The Lady of the Lake") $21.00
76 Abt VFN ("The Prisoner of Zenda") $55.00
78 Abt FN ("Joan of Arc") $26.00
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80 (2nd) FN+ ("White Fang") $11.00
82 VG+ ("The Masters of Ballantrae") $14.00
83 FN-VFN ("The Jungle Book") $28.00
84 VG ("The Gold Bug And Other Stories") $25.00
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89 G-VG ("Crime and Punishment", illo: POP) $7.50
89 Abt FN ("Crime and Punishment", cvr ill: POP) $14.00
90 FN-VFN ("Green Mansions") $22.00
90 VFN+ ("Green Mansions") $29.00
92 Abt Fn ("The Courtship of Miles Standish & Evangeline") $11.50
93 FN-VFN ("Puddinhead Wilson") $22.00
94 VG-FN ("David Balfour") $11.50
95 (1A) Abt FN ("All Quiet on the Western Front") $38.00
98 VG+ ("The Red Badge of Courage") $9.50
99 FN-VFN ("Hamlet" used: POP) $20.00
100 VG ("Mutiny on the Bounty") $8.00
110 (2nd) Abt VFN ("A Study In Scarlet") $55.00
135 VG-FN ("Waterloo" by Angels) $14.50
158 G-VG ("The Conspirators") $9.00
159 Abt FN ("The Octupus") $19.00
162 G-VG ("Robur The Conqueror") $10.50
165 VG ("The Queen's Necklace") $12.50

CLASSICS ILLUSTRATED SPECIAL ISSUE
129 FA-G ("The Story Of Jesus" mountain cvr 1st) $8.50
150A VG ("Royal Canadian Mounted Police", angels sty) $13.50

CLUE
V2#1 FA-G (Autographed Kirby sty) $70.00

CLYDE BEATTY
1 P-FA (Photo cvrs, includes film scenes; 84pgs) $21.00
1 FN (Photo cvrs, includes film scenes; 84pgs) $115.00

COMIC ALBUM
1 FN+ (Donald Duck) $31.00

COMIC CAVALCADE
13 Abt VG (Solomon Grundy X-Mas cvr) $305.00
17 P-FA $70.00

COMICS ON PARADE
60 FA (Nancy & Fritzi Ritz) $7.00
63 G+ (Nancy & Fritzi Ritz) $11.50

CONAN, THE BARBARIAN
6-7 Abt NM (Smith) $30.00@
7 Abt FN (Smith) $7.00
7 Abt VFN (Smith) $20.00
8-9 FN-VFN (Smith) $12.00@
8-9 VFN-M (Smith) $28.00@
9 VG-FN (Smith) $8.25
10-11 VFN-M (Smith, giant size) $38.00@
13 VFN-M (Smith) $18.00
14-15 VFN-M (Elric app. Smith) $26.00@
16, 19-20 VFN-M (Smith) $16.00@
17, 18 VFN-M $8.00@
22 VFN-M (Smith) $12.00
23 VFN-M (1st app. Red Sonja by Smith) $22.00

CONFESSIONS OF THE LOVELORN
54 G (3-D effect sty) $29.00

CONQUEROR
FC 690 VFN (John Wayne movie photo cvr) $150.00

COOKIE
11 FA-G $5.75

COW PUNCHER
1 Abt G (Kubert sty) $48.00

COWBOY LOVE
V2#7 G+ (Williamson/Evans sty) $12.50

COWPUNCHER
nn VG (Kubert sty; Kamery Feldstein sty) $20.00

CRACK
60 Abt VG (Captain Triumph cvr/sty by Crandall) $47.00

CRACK WESTERN
63 (#1) FN (Crandall sty) $105.00
64 FA (Ward cvr; Crandall sty) $16.50
64 VG (Ward cvr; Crandall sty) $43.00
80 Abt G (Crandall cvr) $8.25

CRAZY
4 Abt G ("I Love Lucy" satire) $18.00

CREATURE (1ST)
Movie-Dell VG $7.25

CREEPY
1 VFN-NM (Frazetta sty) $70.00

CRIME AND JUSTICE
4 FN-VFN $36.00
17 VFN+ $36.00
20 VFN $32.00

CRIME AND PUNISHMENT
3 Abt FN (Used SOTI; injury-to-eye panels) $65.00
9 VFN $65.00

CRIME CLINIC
5 FN+ $80.00

CRIME DOES NOT PAY
37 Abt VFN $250.00
47 FN-VFN (Electric chair cvr) $175.00
87 VFN-NM (Chip Gardner begins) $90.00
105 FA-G (Used POP) $10.50
110 Abt G $9.25

CRIME FILES
5 (#1) FN+ (Used SOTI; Ipp Toth sty) $120.00

CRIME MUST PAY THE PENALTY
6 FN-VFN $45.00
7 FN-VFN $43.00
13 VG $15.50
14 Abt FN $22.00
15-16 Abt VG $13.50@
21, 36 FN-VFN $26.00@
22 VG+ $13.00
24, 31 Abt VG $10.50@
25, 34 VG $12.00@
27 VFN+ $38.00
28-29 Abt FN $16.50@

CRIME PATROL
13 FA $42.00

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5 G-VG $80.00
6 VFN-NM $395.00
10 G $40.00
12 G+ $38.00
12 VFN+ $260.00
14 Abt FN $85.00
16 VG+ (Williamson sty) $80.00

CRIME-FIGHTING DETECTIVE
17 VG (LB Cole cvr) $24.00

CRIMES BY WOMEN
5 FA-G $75.00

CRISIS ON INFINITE EARTHS
1-2 4-5, 7-11 NM-M $6.25@
9 VFN-NM $5.25

CROWN
1 Abt FN Poe adaptation: "Oblong Box") $115.00

CRUSADER RABBIT
FC 805 P-FA $13.00

CRY FOR DAWN
4 NM-M $27.00

CURLY KAYOE
2 VG $21.00

CUSTER'S LAST FIGHT
nn Abt VFN $115.00

DAFFY
6 Abt VG $4.25

DAISY DUCK'S DIARY
FC 600 (#1) FA $4.00
FC 659 VG $9.00
FC 948 FN $12.00
FC 1150 G-VG (Barks) $13.50

DAN'L BOONE
1 Abt VG $35.00

DANGER IS OUR BUSINESS (IW)
9 VFN (Williamson/Frazetta sty) $75.00

DAREDEVIL
4 VFN+ $315.00
8 FN $42.00
11 FN-VFN $31.00
11 VFN $70.00
13 FN+ (Facts about Kazar's origin) $26.00
13 Abt VFN (Facts about Kazar's origin) $60.00
15 Abt NM $80.00
17 VFN+ (Spider-Man x-over) $100.00
19 FN $15.00
19 Abt NM $60.00
21 FN-VFN $17.00
25-26, 28-30 VFN-M [illegible]
27 FN-VFN (Spider-Man x-over) $18.50
27 VFN-M (Spider-Man x-over) $40.00
31-32, 34, 37-38, 40 VFN-M $25.00@
32-33, 35-36, 40 FN-VFN $11.50@
41 FN-VFN (Death; Mike Murdock) $6.50
49 VFN-M $17.00
50-51 VFN-M (Smith) $21.00@
53 VFN-M (Origin retold; last 12" issue) $21.00
55, 59 VFN-M $13.00@
64, 84, 87-88, 96, 98 FN-VFN $5.25@
87, 99 VFN-M $11.00@
100 VFN-M (Origin retold) $19.00
159 NM-M (Miller) $18.00
160 NM-M (Miller) $8.00
165-167, 170 NM-M (Miller) $7.25@
177 NM-M (Elektra; Miller) $4.50
181 NM-M (Death; Elektra by Miller) $5.50

DAREDEVIL COMICS
71 FA $8.75
77 G $11.50
81 Abt G $11.00
133 G+ $12.00

DARING ADVENTURES
1 G, no glasses (3-D Kubert cvr/sty) $23.00
1 FN-VFN (3-D Son of Sinbad by Kubert) $245.00
12 Abt VFN (Phantom Lady stys by Baker) $95.00

DARK HORSE PRESENTS
5th Anniv NM-M $9.00

DARK SHADOWS (GK)
23 G-VG $4.25

DARLING LOVE
4 G+ $9.50
9 FN+ (Kingstem sty) $39.00

DARLING ROMANCE
3 VG $17.00
5 Abt VG $15.00

DATE WITH JUDY
10 Abt VFN $75.00

DAVID AND GOLIATH
FC 1205 VFN-NM (Movie photo cvr) $60.00

DAVY CROCKETT
nn Abt VG $37.00
FC 631 (#1) Reading [illegible] (Fess Parker photo cvr) $7.25

DC COMICS PRESENTS
26 NM-M (1st app. New Teen Titans) $12.50
85 NM-M (Alan Moore scripts, $7.25

DC SPECIAL
1 G-VG $4.25

DEADLY HANDS OF KUNG FU
2 FN-VFN (Origin: Shang Chi; 11pgs: Bruce Lee) $10.50
3 VFN-M ("Enter The Dragon" - Bruce Lee) $16.50
10 VG $5.00
10 VFN-M (Iron Fist cvr/sty) $16.50
11 VFN-M $11.00
12 FN-VFN $4.25
15 VFN-M (Giant-size; Bruce Lee) $13.00
22 FN-VFN $5.25
23 FN-VFN (1st full app. Jack of Hearts) $6.25
29 FN-VFN (Iron Fist vs Shang Chi) $6.25
32 FN-VFN $5.25

DEATHMATE
2 NM-M (1st app: Gen 13) $5.00

DEFENDERS
2 VG-FN (Silver Surfer) $5.50
2 VFN-M (Silver Surfer x-over) $26.00
3-4 VFN-M $19.00
7 VFN-M $14.00
12 VFN-M (Last 20" issue) $6.00
13 NM-M $5.00
18 NM-M $4.00
23 NM-M $4.00
26, 28 VFN-NM (Guardians of the Galaxy) $4.50@
29 NM-M (Guardians of the Galaxy) $6.00

DEFENDERS GS
5 FN-VFN $4.25

DELL JUNIOR TREASURY
2 FN-VFN ("Aladdin and the Wonderful Lamp" adaptation) $8.00
8 G (Raggedy Ann) $4.50

DEMON
1 VFN-M (Origin: Demon by Kirby) $15.00
13-14 VFN-M (Kirby) $5.00@

DENNIS THE MENACE
16 Abt G $9.00
DEPUTY DAWG... HASHIMOTO SAN
1 VFN $90.00

DETECTIVE
107 FA $70.00
107 VG $185.00
124 Reading copy (Joker cvr/sty) $60.00
133 G+ $95.00
159 G-VG $120.00
161 Abt VG $135.00
162 VG $150.00
163 G-VG $115.00
167 FA $55.00
246 G $22.00
296 G-VG $20.00
297 Abt VG (Last 10" issue) $22.00
323 VFN-NM $75.00
330 VG+ $17.00
354 VFN $38.00
471 VG-FN (Rogers) $4.00
472 FN-VFN (Rogers, $7.00
472, 474 VFN-NM (Rogers) $11.50@
475 FN-VFN (Joker; Rogers) $11.50
476 VG-FN (Joker; Rogers) $6.75
478 NM-M (Rogers) $15.00
479 VFN-NM (Rogers, autographed by Giordano) $12.50
481 NM-M (Rogers; 68 pg issues begin) $12.00
486 VFN-NM (68 pg issue) $6.00
500 NM-M (Double size, Hawkman by Kubert) $10.00
532 NM-M (Joker cvr/sty) $4.50
575 NM-M (Year 2 begins) $7.25

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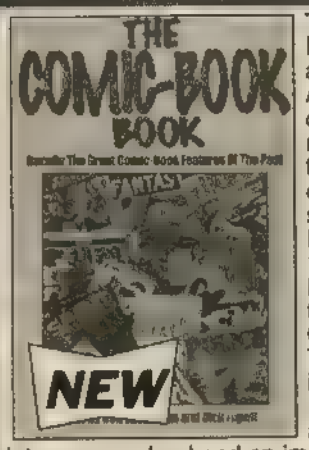

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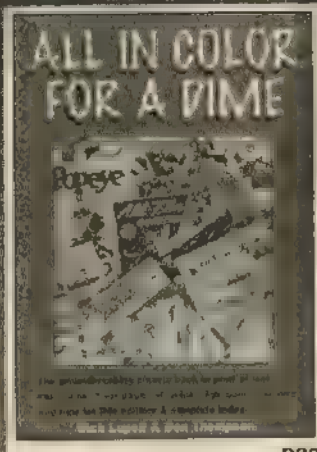

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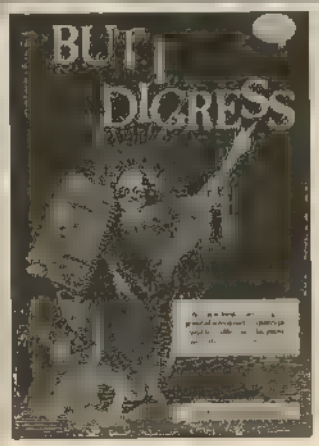

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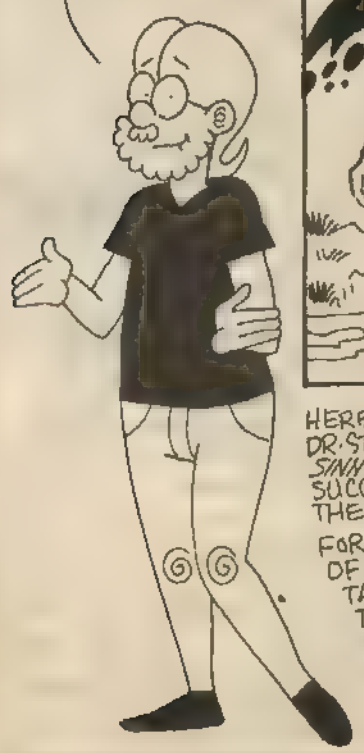
Dateline:@!!?★ BY FRED HEMBECK

E-MAIL: Fhembeck@aol.com

I WAS OUT SHOPPING RECENTLY WHEN I WAS OVERCOME WITH A LONGING FOR THE GOOD OLD DAYS-- *LITERALLY!* Y'SEE, I'D SPIED ONE OF THOSE CALENDAR KIOSKS THAT SPRING UP IN MALLS NATIONWIDE EACH OCTOBER, AND IT SENT ME *BACK* TO THE FALL OF 1974. THOSE WERE COLLEGE DAYS FOR ME, LIVING DORM LIFE IN BUFFALO, NEW YORK, AND WHILE *WATERGATE* MIGHT'VE BEEN THE *NATIONAL* OBSESSION, THE *BIG* STORY IN COMICS THAT AUTUMN WAS THAT MARVEL COMICS WERE COMING TO A *BOOKSTORE* NEAR YOU--OR, AT LEAST Stan Lee'S "ORIGINS OF MARVEL COMICS" AND "THE MIGHTY MARVEL CALENDAR FOR 1975" *WERE.* NOWADAYS, OUTLETS OF *EVERY* STRIPE ARE *INUNDATED* WITH A *PLETHORA* OF MARVEL MERCHANDISE, BUT I CAN VIVIDLY REMEMBER THE THRILLING SENSE OF *BREAKING BARRIERS* THESE TWO PUBLICATIONS HERALDED. I HAUNTED THE BOOKSTORE ACROSS FROM THE CAMPUS FOR *WEEKS* UNTIL I HAD THESE TWO PRECIOUS ITEMS SAFELY IN MY SWEATY LITTLE PALMS!

AND WHY *NOT* BE EXCITED? THOSE EARLY MARVEL CALENDARS (A RING-BOUND, THEME-BASED EDITION WAS ISSUED EACH FALL UP THROUGH 1980) WERE *LOVINGLY* ASSEMBLED, FEATURING *EXCLUSIVE* ART PRODUCED BY SOME OF THE *GREATEST* TALENTS IN THE MARVEL BULLPEN. 1975's PREMIERE ALONE SPOTLIGHTED STUNNING PIECES BY JOHN ROMITA, *MIKE PLOOG, BARRY WINDSOR-SMITH, GIL KANE, AND THE BUSCEMA BROTHERS*, WHILE THE YEARS AHEAD SAW *POWERFUL* CONTRIBUTIONS FROM THE LIKES OF *JACK KIRBY, GEORGE PEREZ, HERB TRIMPE, BILL SIENKIEWICZ, GENE COLAN, FRANK MILLER, WALT SIMONSON*, AND THE *BYRNE-AUSTIN* TEAM, TO NAME BUT A FEW. THE SPIFFY ILLUSTRATIONS WERE ONLY *PART* OF THE REASON I WAS *PROUD* TO PROMINENTLY DISPLAY THESE CALENDARS ON MY WALL; HOWEVER. THE GOOD-NATURED HUMOR, THE KNOWLEDGEABLE TRIVIA, AND THE BEHIND-THE-SCENES PHOTOS AND INFO REGARDING VARIOUS STALWART STAFFERS WAS THE *OTHER* REASON MY FAN-BOY HEART WENT PITTER-PATTER AT THE PROSPECT OF THESE ANNUAL RELEASES.



HERE'S MY *ALL-TIME* FAVORITE CALENDAR CHUCKLE, COMPOSED BY *JIM SALICRUP* FOR THE 1980 DR. STRANGE-THEMED EDITION: TURN TO OCTOBER 10th AND YOU'LL SEE A PHOTO OF *KOVIAL JOE SINNOTT*, SMILING BROADLY AS THE *ENTIRE* PHILOSOPHY OF THE LEGENDARY EMBELLISHER IS SUCCINCTLY SUMMED UP IN A WORD BALLOON ADJACENT TO HIS GRINNING VISAGE, "I *INK*, THEREFORE I *AM*"! BARUMPBUMP.

FOR *WHATEVER* REASONS, THE PUBLICATION OF THESE CALENDARS WAS *SUSPENDED* FOR A NUMBER OF YEARS, ONLY TO RESURFACE AGAIN IN THE NINETIES, THOUGH, TO TELL YOU THE TRUTH, I'VE *SCARCELY* TAKEN NOTICE. FROM WHAT *LITTLE* I'VE SEEN, THE EFFORT, LOVE, AND, YES, *HEART* THAT INFUSED THOSE *INITIAL* COMPENDIUMS SADLY SEEM TO BE *MISSING* FROM TODAY'S EDITIONS. THEY'RE JUST, sigh, MORE *PRODUCT*. AND *LUCKILY*, I NO LONGER FEEL THE *NEED* TO PURCHASE ALL THINGS MARVEL AS I ONCE DID, BECAUSE IF *THAT* WERE THE CASE, *MY* MOTTO WOULD UNDOUBTEDLY HAVE TO BE "I *SPEND*, THEREFORE I'M *BROKE*"!

(AND MY *REACTION* TO Stan'S BOOK? ANOTHER TIME, TRUE BELIEVER!)

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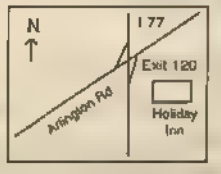

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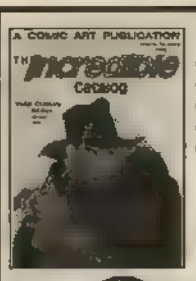

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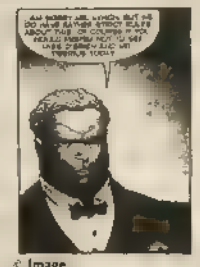
Mystery Contest #9 Winner

The winner of our ninth Mystery Contest from CBG #1306 is **Wayne Yee of Pittsburgh, PA.**, who correctly identified the panel as coming from *Gen[13]/Monkeyman & O'Brien* #1 (Jun 98). He will receive a copy of *Comic-Book Superstars*. Congratulations. Keep those entries coming and keep watching for more contests in our pages.



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"M" Is for Millhone

I first met Kinsey Millhone in 1997, shortly after I began listening to recorded books to pass the time at my job. (I do data entry on a computer eight hours a day.) I had picked up a recording of *"E" Is for Evidence* by Sue Grafton, to see if I'd like her work. The answer was an unqualified "Yes!" I've since listened to every book of her alphabet mystery series, from *"A" Is for Alibi* to *"M" Is for Malice*.

"N" Is for Noose was the first book in the series I actually *read* (instead of listened to).

Kinsey Millhone, Grafton's heroine, is a 30ish female private investigator. Anyone who thinks female sleuths are genteel creatures such as Miss Marple or Harriet Vane (aka Lady Peter) will be surprised by Kinsey. She can swear like a sailor if occasion demands. One of her greatest talents is lying. She is well-trained in self-defense and the use of firearms.

And she seldom comes out of a case unscathed. Her nose has been broken twice. She has been punched, shot, stabbed, tasered, and beaten with a baseball bat. During one case, she found herself accidentally working undercover, keeping tabs on (and company with) a homicidal maniac with Tourette's Syndrome. In another, she was slowly pursued around a morgue by a murderer planning to inject her with embalming fluid.

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But what makes Kinsey appealing to readers is that she is human. She has been fired, not only from cases, but also from the insurance company that kept her in much of her business. She is not above making faces at the telephone when in the middle of unpleasant conversation. And her lifestyle is very casual. She has a favorite outfit (blue jeans and a white turtleneck; she owns one dress, black, for social occasions), a favorite method of working (setting out index cards with bits of info about the case on each one), a favorite hang-out (Rosie's, a Hungarian restaurant in her neighborhood), and a favorite car (an old Volkswagen Beetle).

Kinsey frequently makes jokes about her sex life — or lack thereof.

The most important man in her life is her neighbor and landlord, 80-something Henry Pitts, a retired baker who freelances as a crossword-puzzle composer.

She has recently renewed a relationship with Bob Dietz, a fellow P.I. in his 50s. But she prefers privacy, probably the result of being orphaned by a car crash when she was 5 years old. She's had little use for family.

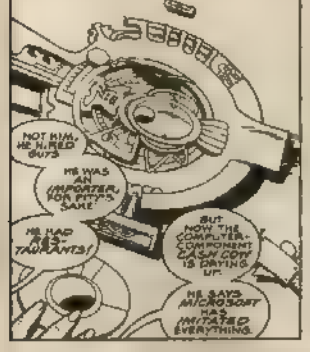
So she was pretty shocked recently, when, after years of thinking herself the sole survivor of her family, she learned she had an entire brood of cousins in Lompoc.

It is details like this — learning about her family, her neighbors, and herself (along with seeing how she's going to solve her latest case) — that keep Kinsey's fans coming back book after book. Kinsey is a rich, well-developed (and flawed) character.

If you haven't yet become acquainted with Kinsey, seek her out. It's easy to do. Go to the "fiction" or "mystery" sections of your local library or bookstore, find "Grafton," and just follow the alphabet.

Chadwick digs through 'Concrete' to 'The World Below'

"The series echoes many inputs of my youth, from Kirby super-science comics to Wolverton's grotesques to a Stephen King novella."
— Paul Chadwick



Rough pencils for ***The World Below*** *#2 (below) give a closer look at the protagonists.*

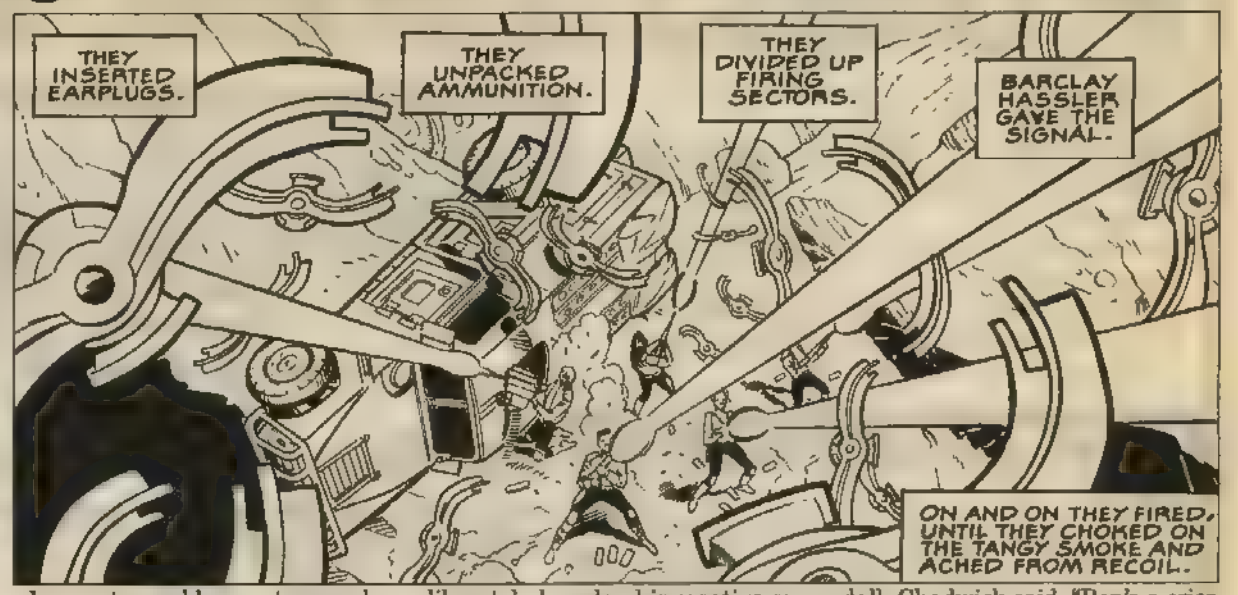
By Gary St. Lawrence

From *Concrete* to bedrock, one might say is the best way to describe Paul Chadwick's new series, *The World Below*, from Dark Horse Comics — an action-adventure series with a not-too-fictional science-fiction slant. In March, Chadwick will begin telling the tale of six adventurers who descend into a vast underground world to bring back a fortune in alien technology. But first, they must survive.

Fifteen years ago, an eagle-sized flying machine emerged from a sinkhole in rural Washington State. It eventually came into the possession of Charles Hoy, and its technology yielded patents which made his fortune. Now, the value of those patents has eroded, and Hoy needs another technological treasure.

Cameras lowered into the sinkhole suggest there's more down there for the taking, so Hoy recruits six people to retrieve that treasure: a burned-out doctor, a saintly tomboy, a seductive beauty, a displaced tank commander, an insecure hothead, and a techno geek — three women and three men. Chadwick said that they'll all have moments of heroism and occasional bouts of — less virtuous conduct.

What the team doesn't know is that "The World Below" was a colony of sunlight-shunning aliens who, over the centuries, imported creatures and robots from across the galaxy. Something awful happened; order collapsed; and chaos reigns in "The World Below."



No epic. "I'm not in the mood for epics," Chadwick said. "This comic book is for people like me, who want a grabber, a story, and a conclusion that they can read (and comprehend) in a single sitting. Simplicity, wonder, cleverness: These are my goals. It's a setup where anything can happen."

Chadwick said that each issue will be essentially self-contained. "I crave that simplicity, amid the sometimes-daunting complexities of comics in this mature phase of our art form. You'll be able to pick up #20, read it cold, and 'get it.' That's my goal. Just as Concrete is not exactly an on-genre superhero, 'The World Below' has a unique slant on science-fiction adventure. My personal obsessions manifest in my work no matter what I do. I can't avoid it; it's often unconscious. This will be no different, except that their symbolic form will likely be fantastical creatures and machines that are rather fun to look at."

Chadwick said the birth of *The World Below* began in December 1997. After finishing *Concrete: Strange Armor*, he wanted to deliberately broaden his creative options and pitched several stories to Dark Horse, including a *Star Wars* series and an *Aliens* series.

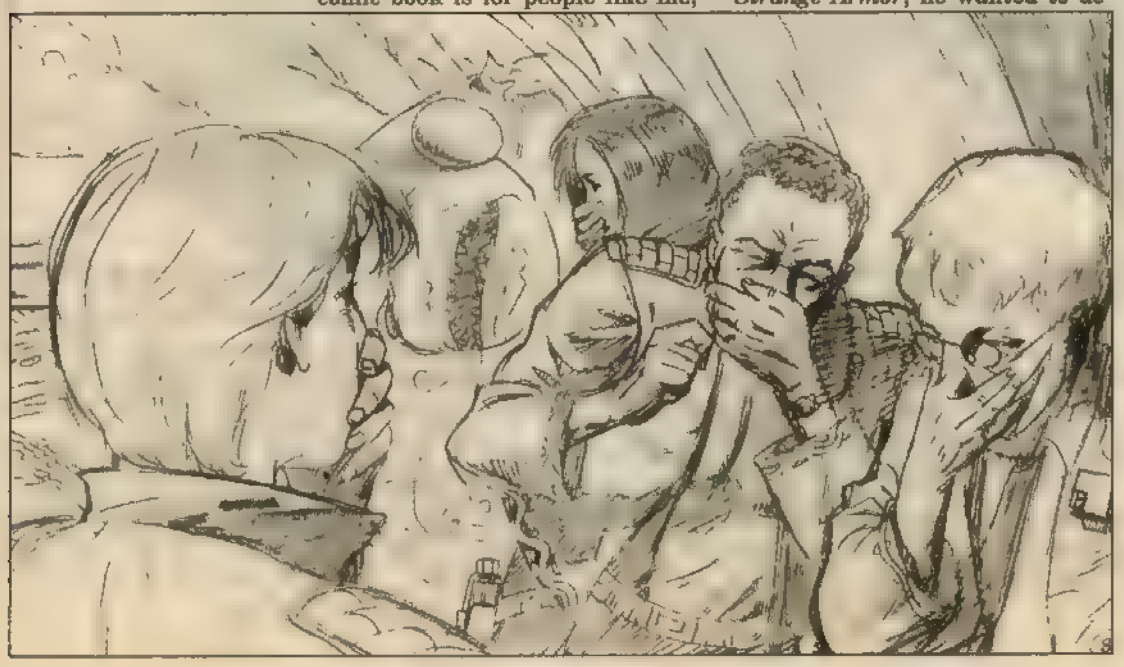
"This is tied up with my mental and emotional development in ways even I don't fully understand," he said. "The series echoes many inputs of my youth, from Kirby super-science comics to Wolverton's grotesques to a Stephen King novella. The idea is rich enough in story material that I plan on doing it full-time for at least two years. Further, if I can.

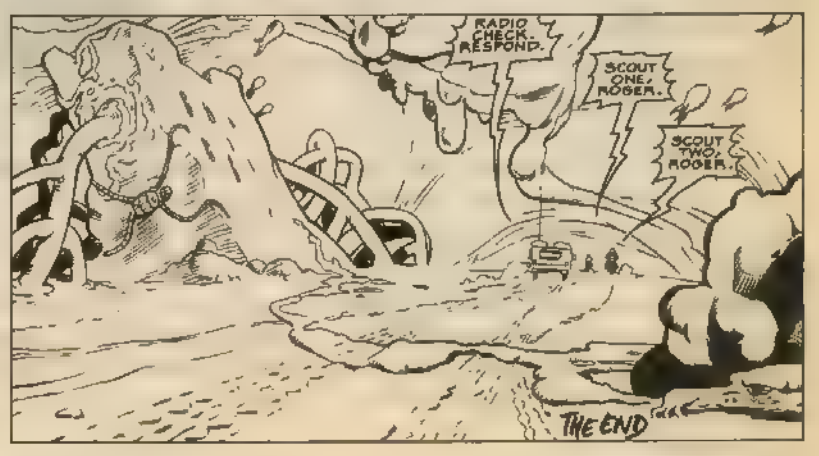
"Comics are in a mature state, and we expect a lot of our audience. At one end of the spectrum, *Kingdom Come* required 30 years of attentive comics-reading to appreciate its nuances and subtext. Even something as inviting as *Bone* asks you to sign up for 10 years of reading to get the whole epic. Amidst the farrago of information in my life, I find I seldom have the fight in me to try to wrap my mind around little pieces of complicated, ambitious, long-running narratives, puzzling out what I've missed. I'm in the mood for something short, snappy, complete. There are comics like that. But I hope to push this easy-to-read quality as far as I can."

Of his collaborator, Ron Randall, Chadwick said, "Ron's a crisp realist of the Al Williamson school, though actually, he's a Kubert alumnus. He has the essential ingredient for a great inker: he's a draftsman himself. I tell him to correct all my mistakes, and already he's realigning my floating eyes and such. He's an old friend, too, who helped launch Dark Horse with his science-fiction strip *Trekker*."

A new chapter. *The World Below* is the series that Chadwick hopes will be the next chapter in his career. "I've said it before: I consider *Concrete* to be my life's work. But I need a break now and then to keep fresh and I'm at a time in my career when it behooves me to surprise people, a reason to make a little noise and get some attention. We'll see how long *The World Below* goes — a couple of years at least, I hope. Ideally, I would then continue writing it and have others draw it. But I'll be anxious to get back to drawing the big rock guy by then."

Chadwick noted that the next *Concrete* series will be a story of amnesia and survival in the wilderness, entitled *Stars over Sand*. But look for it no sooner than next century.





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MARCH OF COMICS
76 F (Woody Woodpecker) 24

MARVEL MYSTERY
5 (Coverless) 500
78 NM 1,000

MASTER
88 VG 26

MICKEY MOUSE
FC 27 VG/F 180
FC 116 VF/NM 235
FC 279 VF 65
FC 296 NM- 100
FC 313 VG 15
FC 325 VF 52

MISTER MYSTERY
2 Poor 25

OUTER LIMITS
2 NM 50

OUTLAWS
2 VG 50

PEP
1 NM+ (Stunning Copy - Since The Mile High Is Only VF, This Could Be The Best Known Copy) 10,000

PICTURE NEWS
9 VF (Joe DiMaggio Story) 60

PINHEAD & FOODINI
1 G/VG 40

PLAYBOY
2 G (Jan. 1954) 500
6 F/VF (May 1954) 175

POPULAR
105 NM 65

PUBLIC ENEMIES
8 VG/F 25

REAL CLUE
Vol. 2 #9 VG 17

RED RYDER
41 VF 67

SPACE ADVENTURES
21 F/VF 45

SPACE FAMILY ROBINSON
1 F 65
1 G/VG 32
6, 7 VF/NM ..... 50@
12 VF/NM 35

SPARKIE
2 VF- 60

SPEED
43 NM (Robot Cover) 375

STAR TREK
34 NM 40

STRAIGHT ARROW
8 VF 75

STRANGE TALES
2 G 95
Ann. 1 VF+ 400

SUPER MAGICIAN
10 VF 150

TALES FROM THE CRYPT
20 Fair 80
31 G/VG 64
31 VG/F 105
33 VG 120

TERRY & PIRATES
Large Feature 27 VF- (File Copy With Editorial Stamp) 300

THIS IS SUSPENSE
24 VF 100

3-D DOLLY
1 VF 100

TOM CORBETT
FC 378 VF 145
FC 11 NM 70

TOUGH KID SQUAD
1 F/VF (Spine Roll Removed) 2,500

TRUE 3-D
1 NM 50

TUBBY
FC 381 (#1) NM+ (File Copy) 250

UNCLE SCROOGE (ALL FILE COPIES)
5 VF/NM 250
32 VF/NM 90
36 VF+ 90
57 VF 55
59 VF/NM 75
68 NM 75
69 NM/M 85
71 VF/NM 80

VACATION PARADE
1 F/VF 335
5 VF/NM 150

VAULT OF HORROR
23 VG 65

WALT DISNEY COMICS & STORIES
48 VG 72
80 F/VF 75

WESTERNER
14 VG 18

WESTERN FIGHTERS
1 VG/F 70
3 VG/F 18
4 VG/F 22

WHIZ
1 VF (First Newsstand Capt. Marvel. Moderate/M nor Restoration Very Nice Appearance) 15,000

WINGS
82 VF+ 90

WITCHCRAFT
1 VG 110

WITCHES TALES
7 G 15

WOMEN OUTLAWS
NN VF 145

ZEGRA
2 VG 100

CARL BARKS LITHOGRAPHS
The following lithographs are available for sale. All are NM+ condition, framed and matted and have the certificate of authenticity. All prices include shipping.
#8 Dam Disaster At Money Lake 850
#9 Dubious Doings At Dismal Downs 850
#12 The Makings Of A Fish Story 675

THE YEAR IN COMICS ...AND WHAT A YEAR IT WAS!

Analysis by
John Jackson Miller
CBG Managing Editor based on selections made by the whole CBG editorial staff

Illustrations by
John Drury

"Ten-hut!"

"Sir! Gibbet, Flibber T., reporting for duty, sir!"

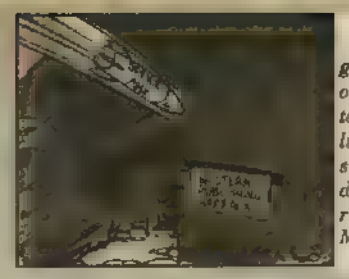
"Don't 'sir a sergeant... oh, never mind. Soldier, are you the only one here?"

"Sir! The private regrets to report the other comics fans wimped out, sir!"

The sergeant sighed. Ever since the day prices on *Bloodshot* back issues plummeted onto the heads of Charlie Company, he'd gotten all too accustomed to seeing the newbies run. He'd seen a whole squad of mama's boys duck out through a video arcade the day Triumphant fell, their numbered, limited-edition comics still smoking in their Mylar® duffel bags. Today, recruits were in and out so fast the brass far outnumbered them. And, damn it, even when the right ones of *them* got fragged, they just turned up again — alive and consulting.

Oh, well. It wasn't *his* war; he just delivered the fresh meat. Such as it was.

"At ease, son. You're about to head out into some dangerous territory. There's another year over that ridge — and we don't just need you to take it, we need you to *hold* it." The sergeant gestured vaguely into the hazy dawn. "There's publishers and retailers out there, holding out. Reach 'em if you can, and bring 'em along. And whatever you do, don't look at the blood!"



Old soldiers just get blown away: *The onetime headquarters of Western Publishing in Poughkeepsie, N.Y., was torn down in '98 to make room for an Office Max.*

"Sir, yes, sir!"

Exhausted, the sarge removed his helmet, demonstrating that the hair that dotted his battered face was all he had left. "It's been ugly out there, Gibbet," he said. "You'll hook up with a publisher, but the next shipment never comes. Civvies gonna be begging you to come try their *web*-sites, their high-def tee-vee, their Beanie Bagels — but you gotta keep your focus! You're a comics fan! Take care of yourself! If one comic book starts to smoke — *get away from it!* Find something you like!"

Gibbet stood gamely, if nervously, at attention as he regarded the hill. *Good*, the sergeant thought. *We may get out of this yet.*

"Any last questions?"

"Yes, sir. Are there any chicks here, sir?"

"Kid, did you read the recruiting materials *at all*? We've got the same 50-odd women we had during the Carter administration."

"Carter *who*, sir?"

"Never mind. Get you some *Sandman* Tarot cards over at the PX, find yourself a bench at the mall, and try to look tragic." The sergeant wedged his helmet back on, as Gibbet ambled over the ridge, comic box slung and ready.

"And, Private — suck in that gut!"

And now, the Top 10 Comics News Stories of 1998.

1 DC Buys WildStorm; Lee Buys Winter Home; Image Buys Tylenol

A tough call this year, but this one had it all: shock value, short-term effects, originality, and personal conflict involving several publishers and creative talents.

When reports broke in *Daily Variety* Aug. 28 that Jim Lee was in negotiations to sell his Image studio to Time-Warner and DC, many were floored. Sure, one Image partner, Rob Liefeld, had already taken his studio and gone home, so to speak. But weren't the big publishers the enemy? The question overlooked the fact that Image had never declared itself to be more than a vehicle for its creator's financial and creative interests. And hadn't Marvel already pilfered Lee's and Liefeld's attentions from Image?

In this context, what some alleged was tantamount to the piracy of one entire quarter of a competing company by another made business sense, but that didn't lessen the shock to fans. "DC Buys Jim Lee!" one industry publication indelicately blurted. (At least it wasn't Spike Lee they were writing about, the tasteful among us sigh.)

In fact, according to WildStorm President John Nee, the discussions had begun "back before Marvel went bankrupt," meaning 1996. That made it one of the best-kept secrets in the industry, but also caused some to question Lee's future credibility. An employee for a competing publisher commented that the negotiations WildStorm and Homage undertook in the meantime with other creators and firms may now be remembered by those parties as disingenuous.

The potential for DC was obvious: added market share and access to a younger demographic group. Even marginal gains are significant in the current competitive context. For the shipping year 1998, according to Diamond Comic Distributors charts released Dec. 29, Marvel led DC in both unit and dollar sales among comics and magazine publishers — Marvel's unit share lead approaching 5%. DC edged Marvel in dollar sales when other merchandise was considered, but the narrow margins are illustrative of the gains WildStorm presented.

With WildStorm now added, for the month of January 1999, comics preorders for DC in dollars topped those of Marvel by less than one percentage point — not the only time in recent memory, but titles such as *Danger Girl* aren't included yet.

More significant in the January figures is the effect on Image, which, WildStorm-less, represented 9.66% of the dollars retailers spent on comics. Image, for its part, had seemed completely stunned by Lee's move — and the directional disarray that followed still hasn't completely abated. While DC revised its discounts to retailers immediately to account for the addition of WildStorm volume, Image guaranteed retailers their previous discounts while it worked on a new system — one months in coming. The loss of volume became most apparent to fans in the January edition of Diamond's *Previews*, in which Image's guaranteed space allotment (gained during the exclusivity wars) translated absurdly to 27 new comic books and trade paperbacks sprawled across 40 pages!

Image fired a round at DC and Lee with an advertisement in Diamond's mailings to retailers (the first of which, ironically, appeared on the back of a DC ad). "Let's face it, no matter what they claim, no matter how much they boast of their size and stability, the larger companies are staffed by executives mostly concerned about how the results of their publishing decisions will impress corporate directors, company shareholders, and affect their market share."

More recently, Image has taken constructive steps to shore up its market share itself by inviting Liar Comics (publisher of *More than Mortal*, cover-featured in ***CBG*** #1285) to share its umbrella. As 1999 unfolds, fans and professionals will likely learn whether Image is able to re-invent itself to meet the new situation.

2 Toy Biz Beats No Biz — Marvel Emerges From Bankruptcy, Sort Of

It wasn't New Year's at Marvel last January; it was Day 368, and the ensuing days didn't look much better. Under Chapter 11 bankruptcy protection since the end of 1996, Marvel Entertainment had become the proverbial hockey puck between junk-bond financiers Ronald Perelman and Carl Icahn. From hearing to hearing, Marvel's fate grew murkier than the Man-Thing's sitting room. The ultimate embarrassment came April 16, in the wake of Marvel's fourth-quarter report, when the New York Stock Exchange suspended trading of Marvel Entertainment on the Big Board.

Finally, in late spring, support coalesced behind a new potential parent — ironically, a division spun off by Marvel in the salad years: Toy Biz. Buying off or blocking all opponents to its deal by midsummer, Toy Biz officially took control of Marvel in late October.

The new owners showed nothing in the originality department by beginning with — what else? — another round of firings. Marvel's president, several vice presidents, publisher, field reps, editors, even the accountant who sent creators their checks — all went down, prompting panicked calls and faxes to the ***CBG*** and Marvel offices from retailers fearful that the new owners might fire the last person who knows how everything works.

So it's 1999: Marvel's got a new budget, a new corporate parent, a new name (Marvel Enterprises), and a new president, Eric Ellenbogen, former head of Golden Books Family Entertainment. (Yeah, the one-time Gold Key and Western folks!)

And a new lease on life? No one can say. Fleer is rumored as a sale prospect for the company, and there's speculation that Toy Biz's interest may be limited to cleaning the company's books up in preparation for a quick resale. On the other hand, for a publisher where even short-term stability has been hard to come by, 1999 could represent the respite to rebuild that most agree Marvel — and the market in general — has so desperately needed.

3 Geppi Rescues Flailing Retailer — and Comes Up With a Headache

In seven years of publishing ***CBG***'s sister publication, *Comics Retailer*, we've been able to dope out from the stream of mail (we hear from more than 150 retailers each month) who they think their friends are — and, most certainly, their enemies. Sure, there's a sibilant hum of sarcasm and complaints directed against most of the companies they deal with on a daily basis, but there always tends to be one lightning rod — and that dubious distinction gets passed around every few years. Once it was whoever was shipping Image comics so late. Then it was Heroes World.

No one could read a few months' worth of *Comics Retailer* in 1998 and conclude other than that Steve Milo and his AnotherUniverse.com (or, if you prefer, American Entertainment) website and mail-order operation were Public Enemy #1 in

CBG's Top 10 Comics Industry News Stories for 1997

For your comparative consumption:

1. Marvel Becomes Bankrupt Battlefield
2. Planet Comics Owners Plea-Bargain
3. Superman Turns Blue
4. UPS Strike Slams Comics Retailers
5. Comics Movies Hit, Miss Big
6. Liefeld Sets Up Shop Solo
7. Diamond Investigated by Justice Dept.
8. Wizard Buys Chicago Con
9. Kitchen Sink Rescued
10. Enhancements, Events Back in Vogue

The commentary for these events appeared in ***CBG*** #1262, Jan. 23, 1998.

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the views of the industry's loudest retailers. His mail-order business had been selling comics successfully for years, and his website had amplified its reach around the globe. The success of the exclusive special edition comic books he arranged with popular publishers chafed many retailers, despite the facts that the offerings were sometimes insubstantial versus their price and that they could pay popular publishers to produce special editions, just as Milo could. And some felt his heavy-handed sales literature appealed to the worst in comics buyers.*

As the summer progressed, rumors of financial instability at AnotherUniverse.com were as ubiquitous as gripes about its unwieldy monicker. The editor of the website's news and innuendo page flashed an alert to all authors that payment was no longer guaranteed — and then recanted a week later, blaming an accounting problem and adding, not reassuringly, that the newspage was the only part of the company making money. Reports surfaced that Milo was seeking new financing, and not for the first time Retailers who considered his business their nemesis began sounding notes of macabre gratification.

That tune changed, when Steve Geppi, the owner of their largest business partner, Diamond, came to the rescue. Diamond represented Milo's greatest creditor, and his debt, reportedly in the low seven figures, was one of the concerns Geppi said motivated his decision to buy a majority stake in AnotherUniverse.com. The acquisition also gives Geppi added potential to remain a major player, should DC exercise its option to buy Diamond. (For those with an eye on the clock, DC reportedly has the right to buy a minority holding in Diamond beginning in 2002 and outright in 2005, or right away in the event of Geppi's departure from the company.)

Geppi, likewise, wound up with possibly the largest retail chain in the country with the addition of Milo's Another Universe stores in Northern Virginia to his Geppi's Comics Worlds in Maryland. The stores have sounded almost as an afterthought in Geppi's comments on the deal. "Nothing would make me happier than having someone else take over those Another Universe stores, once the transition process is complete." Regarding the dangerously low margins retailers contend with and the demonstrable lack of real economies of scale for a chain with only a dozen or so stores, it's an understandable sentiment.

By contrast, Geppi stated an interest in stabilizing AnotherUniverse.com, raising the hackles of many retailers who would rather not have the owner of their major distributor competing with them through mail-order. The loss of thousands of stores in the last several years had left disenfrancised customers, he said, which only a mail-order service could reach. The website would actually send customers to retail stores, he said, referring to the addition of Diamond's Comics Shop Locator Service number to the site. "Research indicates that mail-order buyers and store shoppers are not the same people," Geppi said. "Mail-order buyers do not frequent retail stores." Milo agreed, adding, "An Internet site that does not discount does not compete with retail stores "

For 1999, however, all retail eyes are on Geppi now — as some worry that the site may shift its focus from high-end gew-gaws to aggresive pursuit of subscription and back-issue business with some kind of inventory search engine. One high-profile retailer, Brian Hibbs of Comix Experience in San Francisco, Calif., recently challenged Geppi to publicly set a timetable for divesting himself of AnotherUniverse.com, once it's in the black. "I'll never trust it, when the man who controls the flow of product to my store also controls my single largest competitor," he said, "even if Steve Geppi does everything right from here to 2050."

*(*This writer once undertook a content analysis of American Entertainment ads in Marvel Comics, finding the usage of speculative buzzwords practically exploding as the boom of the 1990s cranked up. Milo was certainly not alone, but it's a wonder that weathermen didn't notice a global shortage of the word "hot.")*

4 No Mass, No Más! Niche Publishers Throw in Towel

At their peaks, they never together accounted for a tenth of all comics sold. But in a healthy marketplace, even a niche publisher could prosper — and prosper they did. Some, like Kitchen Sink, were familiar fixtures (no pun intended), and most were recognizable as the homes of specific creators and properties. One after another, leaders of these publishers — Acclaim, Awesome, Gladstone, Kitchen, Penthouse Comix, Topps, and even the Image non-line — came forward this year to announce their pullback from the market, either completely or temporarily, somehow sending shockwaves through a fan and professional community that, frankly, had long been aware of their plight.

Gladstone's description of its unhappier dealings with Disney seem to recall Eric Sevareid's comment that dealing with media executives is "like being nibbled to death by ducks."

Although the continuing shift in the marketplace figured into most decisions, contributing factors varied Parent corporations which had continued in comics as long as possible finally announced withdrawals from the market to concentrate on core products. That was the case with Kitchen Sink, Penthouse, Topps, and Acclaim, although the latter company promised a return to the market and still publishes one title.

In the case of both Topps and Gladstone, the costs, financial and otherwise, of maintaining the licenses apparently were no longer worth the benefits of staying in comics Conventional wisdom has it that Topps wound up with *X-Files* comics in part because the card and comics licenses were linked and no other trading card company was interested in them both. With the *X-Files* movie out of the way and demands on its promotional resouces increasing in advance of the new *Star Wars* film, Topps finally decided not to renew its comics licenses. While his courtroom disputes with the Carl Barks Studio occupied Bruce Hamilton for much of the year, it was his unwillingness to continue to deal with Disney's middle management and legal department that he said had led him to close up Gladstone.

Jim Valentino, who had made a life-preserver of the Image "i" to many small pressers, found that the math for narrow-interest titles didn't work any better for a large publisher than for a small one, and gave up the "great financial burden" in March. Rob Liefeld's tough road financial and legal problems came to a head in March, leading to massive cutbacks and a respite for Awesome to get its house in order.

While 1998 was another year that saw more monied companies leaving than entering the marketplace, the managerial talent, for the most part, remains in the industry. As with comics characters, publishers tend to follow Wein's rule: "In comics, you're never dead unless there's a corpse — and usually not even then."

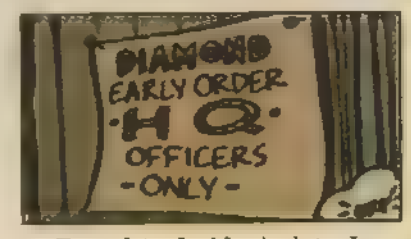
5 Size Does Matter — Diamond Ships Big Shots' Comics Early

In June, comics retailers were shocked to learn there was gambling going on in Casablanca. At the same time, the industry's premier distributor found its private practices suddenly out in the open, at odds with one of its own public positions.

There aren't as many real comics shop wars being waged as there once were — the contraction in the market has thinned out many contested areas — but the key battlegrounds for new comics customers haven't changed: discounts and speedy shelving of incoming copies. If both stores were Diamond accounts — as almost all are now — shelving was less of an issue, since Diamond had always shipped everybody's comics for Wednesday arrival.

Early in 1998, retailers who wanted more time to process new comics asked Diamond for a "street date" program, under which comics would be shipped earlier to retailers who agreed to observe the same on-sale date. But Diamond held out, stating firmly that the logistics involved in policing the program would be a nightmare Since Diamond controls nearly all comics distribution in the direct market, most simply took "no" for an answer and went on.

That is, until this summer, when retailers in Texas discovered that Diamond *was* shipping comics early to certain large chains. As word spread, retailers could believe one of two things. Either Diamond was test-marketing a street date program or it was giving preferential treatment to large accounts. The latter was true — although the full story, broken in ***CBG*** #1287, explained why. Capital City had offered large accounts early shipping in its bid to survive, and, from the time Diamond took over Capital's operations in 1996, it had continued the practice, shipping comics to some high-volume stores on Tuesdays with the proviso that they not put them on sale until Wednesday. The policy remained secret until 1998, when retailers noticed comics showing up early at stores in Dallas — ironically, the only stores Diamond had added to the Capital group, to soothe the blow of Diamond's warehouse closure there.



Forced to decide, in late June Diamond offered the benefit to all chains which submitted consolidated orders and met a minimum order level This satisfied some retailers, while some owners of smaller stores said Diamond's position as an equal partner to all stores had been harmed by the ordeal.

Passages: 1998

Losses in the comics community included the following in 1998:

Win Mortimer, DC artist, Jan. 11 (78)

Antonio Prohias, Mad artist (*Spy vs. Spy*), Feb. 24 (77)

Archie Goodwin, editor and writer, March 1 (60)

Hugh "Jeep" Holland, Diamond Customer Service Rep, March 14 (56)

John J. Sikela, *Superman* and *Superboy* artist, March 23 (91)

Lee Elias, Black Cat artist, April 8 (77)

Alex Schomburg, Golden Age cover artist, April 7 (92)

Phil Hartman, actor and voices on *The Simpsons*, *Ren & Stimpy*, May 28 (49)

Reg Smythe, *Andy Capp* creator, June 13 (81)

Mark Williams, No Mercy Comics VP, May 27 (38)

Howard Keltner, comics historian and fanzine publisher, July 29 (70)

Bob Kane, Batman creator, Nov. 3 (82)

Joe Orlando, EC and DC artist, Dec. 23 (71)

CBG's Top 10 Comics Industry News Stories for 1996

For your comparative consumption:

1. Diamond Buys Capital City
2. Marvel Files for Bankruptcy Protection
3. Image Breaks Up
4. Marvel Restarts Its Continuity in 'Heroes Reborn'
5. Comics Industry Malaise Continues
6. New York, Dallas Cons Cancelled
7. Industry Loses Greats
8. DC, Marvel Team Up
9. Superman Marries
10. Syracuse Threatens Retailer

The commentary for these events appeared in ***CBG*** #1210, Jan. 24, 1997.

Year in Review

1999 birthdates to remember

Here's a few dates to remember in 1999, followed by the number of years since the date of birth:

Jan. 7: Karl Kesel (40)
Jan. 11: Bob Harras (40)
Jan. 26: Jules Feiffer (70)
Feb. 15: Matt Groening (45)
Feb. 19: William Messner-Loebs (50)
Feb. 20: Frank Brunner (50)
Feb. 25: Arnold Roth (70)
March 7: Gray Morrow (65)
March 27: Mike Friedrich (50)
March 29: Mort Drucker (70)
March 29: Marc Silvestri (40)
April 14: Dave Gibbons (50)
April 14: Chuck Dixon (45)
April 14: Gerhard (40)
April 20: John Ostrander (50)
April 28: Dick Ayers (75)
May 2: Howard Cruse (55)
May 3: John Cullen Murphy (80)
May 3: Denny O'Neil (60)
May 18: Don Martin (60)
May 25: Barry Windsor-Smith (50)
May 26: Herb Trimpe (60)
May 27: Harlan Ellison (65)
May 27: Mark Wheatley (45)
June 9: George Pérez (45)
June 27: Dan Jurgens (40)
July 1: Mike Baron (50)
July 14: Ronn Foss (60)
July 29: Lovern Kindzierski (45)
Aug. 11: Jim Lee (35)
Aug. 13: Jim Mooney (80)
Sept. 7: Barry Lawrence Blair (45)
Sept. 9: Dan Vado (40)
Sept. 18: William Stout (50)
Oct. 8: Harvey Pekar (60)
Oct. 14: Brandon Peterson (30)
Dec. 2: Jack Davis (75)
Dec. 5: Sam Glanzman (75)
Dec. 6: Frank Springer (70)
Dec. 12: Dan DeCarlo (80)
Dec. 12: Doug Marlette (50)
Dec. 14: David Quinn (40)
Dec. 17: Beau Smith (45)

Indeed, the issue highlighted growing tensions in 1998 between undercapitalized retailers and their suppliers and wealthier competitors. Both Diamond and Todd McFarlane fielded angry criticism from shops whenever a mass-market store like Toys'R'Us got its action figures first — in spite of the fact that those chains order millions more units and run their own trucks to the dock to pick them up. Retailers not in a position to finance their own variant cover comics maligned the publishers and retailers that did.

And for some suppliers, patience seemed to be a diminishing commodity. Reacting to *Comics Retailer* survey numbers that found a fifth of shops are run as sidelines by their owners and only three of four stores provide the owner a living wage, one major direct-market producer suggested that the industry's "big tent" when it come to comics shops is doing it harm. It's cost-prohibitive to produce promotional items for 4,000 retailers, he contended, when he's certain only the largest 1,000 can — or will — make use of them. The question, of course, is whether comics could survive today as an industry without those whose approach to selling them seems more akin to a hobby. In 1998, at least, nobody was ready to make that call.

6 Industry Loses Founding Fathers, Creative Lights

It's never a good time when you're losing old friends, but 1998 hit the comics world harder than some other recent years.

Archie Goodwin, writer and editor for several comics lines including Marvel and DC, died March 1 at 60 after a long illness, prompting outpourings of grief and remembrances reminiscent of the passing of fellow editor Mark Gruenwald two years earlier. As they had with Gruenwald, fans paid tribute by bestowing the *CBG* Fan Award for Favorite Editor on him *post mortem*.

Sadly, the list includes several Golden Age creators. Batman creator Bob Kane's death Nov. 3 at 83 was reported around the world, and comics fans are still expressing their remorse in the pages of *CBG*. Other Golden Age losses included *Black Cat* artist Lee Elias, cover artist Alex Schomburg, Superman artist John J. Sikela, DC artist Win Mortimer, and the Eisner Studio's André LeBlanc.

Others will be missed, as well, and most are only now learning of the Dec. 23 passing of Joe Orlando, comics artist for E.C. and DC. *CBG*'s special tribute issue to Orlando is scheduled for next week (#1315).

7 Thank God They Can Still Sell You a Gun: Wal-Mart Woes Comix

Actually a story begun in 1997 that didn't reach the public until early in 1998, this'll restore your faith in the ability of one person to change the world — if he or she whines enough, anyway.

In late October 1997, Wal-Mart yanked all comics from the shelves of its 2,400 stores. What could motivate such a bold move, threatening the development of future comics readers from years to come? Striking Teamsters? Lead staples? Jagged paper edges?

In fact, as first reported in *CBG* #1267, one unidentified customer's complaint about violent and sexual content in one unidentified comic book in a multi-pack set it all off. Comics were suddenly no longer family fare fit for the Walton empire, whose discretionary muscle had already been felt by those in the recording industry.

Negotiations between Wal Mart and the Comics Magazine Association of America to put comics back on the shelves stretched into 1998, with Wal-Mart wanting a chance to review all comics before they went on sale. While the CMAA said it felt confident comics would return to all stores after a settlement was reached, individual franchisees may be deciding otherwise, since at press time comics had not returned to some Wal-Mart locations visited by *CBG*.

The incident was a reminder to publishers that, although comics shops account for the lion's share of their sales; the needs of newsstand chains serving the younger mass audience have to be considered. It also emphasized the role of the CMAA, often castigated as the administrator of the Comics Code Authority but clearly the only organization capable of interceding on behalf of comics publishers with newsstand accounts. The CMAA also got a prominent new member in 1998: Dark Horse. Since labeling is frequently disavowed by Dark Horse's principals and the Comics Code remains off Dark Horse titles, the publisher may have joined solely to take advantage of the CMAA's racking services.

8 Fathom This! Variants Bite Back ...Some Say, Just Bite

Well, nobody said they were gone for good. Their rehabilitation into the marketplace was underway in 1997 well before *Darkness* sent the year out with a bang for Image with 11 different covers on one comic book — which topped the year in sales to retailers. And if retailers sold only about 60% of those — and they told *Comics Retailer* they did — what's the harm in that?

Of course, the rule of the early 1990s still holds: Orders Encourage Enhancement Escalation. So it shouldn't have been too much of a surprise to find Image returning with a new variation, no pun intended: Image offered *Fathom* #1 with three different covers, each housing identical stories — with the exception of three variant story pages in each issue.

As a matter of fact, it wasn't exactly that new. Remember the first issue of *Team Titans?* In September 1992, DC shipped the spinoff title with five different covers and a different origin story in the back of each version. Hardly noticeable amidst the more recognizably repugnant schemes afoot in those days, the gimmick turned out to be the most memorable thing about the series, which barely lasted two years.

Given another turn, even retailers who much disliked the concept ordered *Fathom* #1 in unfathomable quantities, making it — surprise! — the #1 comic book in sales to retailers in 1998, according to Diamond.

(Hmm? Sales to consumers? Well, again, retailers' eyes were bigger than their consumers' stomachs. Where *Fathom* #1 topped its newest competitor, *Uncanny X-Men* #359, by nearly two to one in sales to *retailers* that month, retailer reports to *Comics Retailer* show that *Fathom* only barely edged out *Uncanny* in sales to consumers.)

Many retailers contend they have to go where they feel the money is — motivating some of the criticisms described earlier against AnotherUniverse.com, which has repeatedly had the temerity to spend its own money to have its own variants made by publishers. Some retailers found they could get into the act themselves, however — and their efforts weren't necessarily limited to smaller publishers. The Comic Zone in Richfield, Minn., commissioned and sold its own variant of Marvel's *Heroes Reborn: The Return* #1, and New Dimension Comics of Cranberry Township, Pa., sold variants of Liar's *More than Mortal: Sagas* #1 and Hyperwerks' *Deity* #0.

The 1998 purchase of WildStorm has put the spotlight on DC, which has lately passed up pamphlet promotional gimmicks such as special editions and so-called "one-half issues" and has set the same prices for its "collector's" editions as it has for its "newsstand" editions. With variant covers and special editions very much WildStorm's stock in trade, time will tell whether DC is able to resist voices in favor of their wholesale resumption.

9 Typos for Tyros: Spell Your Way To Infamy In Four Easy Letters

It wasn't the best year for civilian perceptions of comics — at least so far as multiculturalism was concerned. At the end of a decade which began with a Pulitzer for a comic book about the Holocaust, Superman visited the scene in a storyline that mentioned neither Jews or Nazis and drew fire — and national headlines — from a major Jewish group. Unfortunately, the most widely reprinted news story overlooked DC's other comics for older readers addressing the Holocaust, but the general point about the "soft" history (not to mention geography) in mainstream comics is well taken. After all, only a few years earlier this line had featured Superman tussling with the warlord of "Qurac" at the same time his publisher was sending comics to soldiers in the Gulf who were battling Saddam Hussein. (As Colonel Manners says: Bombs away, but try not to offend.)

A second incident, which made fewer headlines, was all the more alarming, since it was, by all reports, completely unintentional. After years of increasing reliance by comics publishers on computers for lettering, a production error familiar to prose publishers has crept into comics: the miscorrected typo. Comicraft, the company which letters more than a comic book a day for Marvel, found out to its misfortune that, while computers can tell you if a word's spelled right, they can't, as yet, tell you if you've got the right word.

So when more than 250,000 copies of *Wolverine* #131 shipped to retailers on Yom Kippur with the description of Sabretooth as "the killer" miscorrected to "the kike," panic ensued. Marvel called for an immediate recall and reprinting of the comic book, although some retailers didn't get the word and others who did sold the erroneous copy anyway. Richard Starkings, owner of Comicraft, apologized profusely for the error. "I made mistakes as a hand-letter, but they weren't as unfortunate," he said. "This is a nightmare."

Unfortunately, it was too late to prevent what bad press Marvel got — on a day, ironically, when it was dealing to finally end its bankruptcy.

HYSTERIA OF THE YEAR:

"THE INTERNET IS COMING TO SAVE/DESTROY COMICS!"

The print publishers shifting to mail-order say it's a death knell for present-day distributors and retailers. That goes for print publishers, too, contend the creators eschewing print entirely to "publish" their cartoons solely online.

But, as even a cursory survey of publishing activity on the Internet shows, the reality today is somewhat different. While it's proven itself as a communications tool and has shown commercial promise in other fields, new comics sales direct from publishers online remain a marginal part of the business. And the business represented by non-print comics content providers online has yet to get out of the mini-comics range.

What's kept the Internet from fulfilling the financial dreams of disenfranchised print publishers? A few facts:

FACT: New print comics are actually too *cheap* to make money selling them piecemeal online. The Internet has proven itself to be profitable for major subscription services, whose individual transactions usually involve a group of items. AnotherUnverse.com can compete selling single comics online because most of its highest-demand items, its exclusive comics, have a price point much higher than that of a regular comic book, just as auction sites tend to move single items at premium prices.

The publishers who have announced their intent to distrubute principally on the Internet (Checker Comics was the largest to make such a move in 1998) face much greater profitability challenges. "For the life of me," observed retailer Preston Sweet, "I can't see how [such publishers] will pull this off, given the cost of shipping single issues of comics."

The challenge: Small publishers may, therefore, have to unite in a collective clearing house before Internet sales of their individual comics will become truly profitable transactions. Of course, that's middlemen again...

FACT: Many of the biggest success stories in Internet-direct sales invested as much in print and TV promotion as if they'd been running real stores. By contrast, the "Field of Dreams" approach by many small publishers online brings far more one-time visits from the curious than it does "destination" visitors with credit cards in hand. Unfortunately, as many of the earliest creative migrants to the Internet lacked enough capital to effectively promote print comics, the Web promotional tool of choice seems to be banners on the barter system — a sure guarantee of preaching to the choir.

We've actually seen publishers who sell direct on the Internet who were befuddled by retailers' unwillingness to help them promote their websites. It *should* be obvious: The more you take your trade online, the more likely people who make a living from existing distribution channels are to consider you as having left the industry.

The challenge: Group promotion is necessary. Creators are gathering in sites such as Comicon.com, but it remains to be seen what kind of investment in outreach efforts is planned.

FACT: Much of the Internet culture is stacked against content-only providers receiving compensation. We've always had the art-versus-commerce debate in comics, but in its movement onto the Internet it's picked up anarchic overtones. Vocal surfers who consider making money on the Internet to be somehow illegitimate have brought that view to comics newsgroups, postulating a day when all consumers will have free and immediate access to all the works of the world, comics and otherwise. As such, for just about every site providing Internet content for pay,

there's one or more offering it for free, and frequently in violation of copyright laws, which are tough to defend online.

This mass of alternative free content to view online conspires with customer resistance to completing small transactions online (when did you last charge just one comic book?) to make it hard for creators to get many takers to pay to see their comics work online. It shouldn't surprise us, then, that, Don Simpson's self-declared millions notwithstanding, reports indicate the vast majority of creators delivering their comics content only in electronic form aren't breaking even. *Especially* not when the cost of the creator's time is figured in, which many somehow neglect to consider.

The challenge: Again, a group effort may be required. A one-stop shop for comics content from dozens of creators — or a key to access disparate member content sites — might be worth paving for.

FACT: Unlike music and video, comics are fundamentally "digitally deficient." *Playboy* photographs are plagiarized worldwide on the Internet the second the print magazine hits the stands. The music industry is terrified that more customers will learn that its songs can be passed back and forth freely, with no loss of quality. Video distributors and studios, too, rue the day when transfer speeds will make their wares as easy to e-mail as a chain-letter joke. And comics publishers —

— are, by the fundamental nature of their products, immune. This is good news; score one more for the "specialness" of comic books.

Have you ever tried to read a comic book online? Unless you're a friend of a webmaster, you'd have to say it sucks. Only a few panels can fill the frame, and narrative effects involving more than that are impossible. If the site's not talking to your browser right, you're not able to see the entire display area at once. Even with a whole comic book's files loaded and ready, the process takes longer, and one can't shake the feeling that delivering static comics images is simply an anachronistically limited use of the technology.

Don't forget the "bathroom reading" factor: As more Americans spend eight hours a day staring at a computer screen at work or school, the collective impulse to do much computer viewing more at home may wane. And, finally, there's what Michael Dean called the "fetish factor," the reason many of us seek the original versions of the comics we once read. Print comics simply provide richer sensory experiences — and ones more easily revisited. And, while it may be in vogue in some sets to write off "collectors" as "speculators," the fact is they account for the majority of hardcore comics fans today.

The challenge: "E-books" may help in the convenience department, but to appeal to the collector, something new is needed.

FACT: The Web's already proven itself to comics retailers selling comics in bulk. For comics publishers, it remains a cost-effective tool for communication — and no publisher should be without an "image" site. But, beyond that, the cited challenges must be addressed before sales of comics or comics content by publishers themselves will threaten the existing distribution system.

The matter did succeed in calling attention to how much comics production had changed and made some wonder about the vocabulary permitted in other titles. "How many people noticed," asked Jim Raughley, manager of Marie's Books and Things in Fredericksburg, Va., "that the offensive word misprinted in *Wolverine* #131 was used in *Preacher* #45, and on purpose? I guess being a Vertigo title made the difference." Of course, a different market. And if you're familiar with the speaker in *Preacher*, Odin Quincannon, you'd know it'd *take* a typographical error to make him utter an inoffensive phrase.

10 Dude! The Smithization of Comics

What? A top comics news story of 1998 actually related to the creative side of things?

Hmm... what have we got here? Superman changed his costume again... John Byrne doing *Spider-Man: Man of Steel* ... Cliffhanger titles got people interested and then left them hanging ... Gotham's a mess, what else is new... nope, not good enough.

Oh, yeah!

To hear *Advertising Age* tell it, the comics industry got its own gen-u-ine auteur in 1998. Kevin Smith, lifelong comics fan and voice of Generation X, has happily plundered fandom for film fodder in his features *Clerks*, *Mallrats*, and *Chasing Amy*, the last of which brought comics to the attention of millions as a pursuit of normal (well, sorta) people. Giving back, in the last few years he's both set up as a comics retail-

er and, more recently, brought his characters to the comics themselves. His *Clerks* from Oni Press this February became the biggest break-out hit of the year. (*Fathom* and *Danger Girl* only count if you still consider Image girls in skin-tight suits to be outside the mainstream.) This fall, Marvel offered Smith the writing reins of its moribund *Daredevil*, attracting attention the title hadn't had since a certain Greek history buff left the building. DC has Smith on tap for *Green Arrow*

While financial success has followed, it certainly seems a strange fit, given that much of what appears to be his core audience (at least, from the crowds at his convention appearances) can't legally attend one of his movies: a strange breed of slacker youth, sort of like Beavis and Butt-head, only with disposable income and less politically involved. It's an irony that's recently manifested itself more substantially: *Clerks* #2, when it finally showed up, had a cover some retailers told us they couldn't rack and depicted a foul-mouthed Mister Rogers, direct from his canonization in that month's *Esquire*. A toy dog's erection had to be obscured in toy ads in Diamond's *Previews*, and the considered inclusion of toy drug paraphernalia with another figure may bring further retailer objections

Bringing media personages into comics surely isn't new — Tekno tried to build a franchise on it. That lesson certainly showed, however, that the name wasn't the most important thing. By contrast, Smith's writing abilities, active involvement with the titles, and roots in the comics industry give his efforts automatic credibility. Providing his publishers can ship his comics on time, he can be expected to remain on the comics scene for quite a while. DC seems to have followed this lesson with its invitation to screenwriter Bob Gale to sit in on Batman planning meetings. And with many of today's filmmakers and TV writers using fandom trivia to add color to their efforts (1999's fandom send-up *Free Enterprise* comes to mind), there may be still more possibilities to get some traffic going the other direction on this particular creative two-way street.

Honorable mention this year goes to the Superman stamp. It wasn't the first comics character on a stamp (even from Time-Warner!), and it's already impossible to mail a first-class letter without adding other stamps — but it's definitely nice to be remembered. Especially on your birthday!

As ever, no list can capture everything that happened in a community in a given year, and ours is submitted as a basis for further discussion.

*Managing Editor **John Jackson Miller** had just stopped writing 1997 on his checks.*

"I keep a stack of classic comic books in the Oval Office. I think my associates and visitors can learn a lot from the likes of Superman and Scrooge McDuck."

*— President **Elliot S! Maggin**, speaking at the opening ceremony for the Siegel and Shuster Museum of Comic-Book Arts in Cleveland, Ohio, June 26, 1998*

Even beyond his having been a comic-book writer in his younger days, there was something so very right about President Maggin's giving the keynote address at the opening of the Siegel and Shuster Museum. Maggin, as those of you who occasionally lift their heads out of the comic books we all love know, was swept into office on a platform of — pure and simple — common sense. Defying the pundits, defying the political opportunists, defying the crusty old guard who rarely considered the actual interests of the American people, Maggin already seems likely to be remembered as one of our nation's great presidents.

"Keeping in mind that this is just one lady's faulty memory at work, here are my picks for the comics highlights of 1998."
— "Toni Isabella"

Common sense was what saved the comics industry several years ago. At the height of the "speculator boom," the major publishers could have continued to produce *faux*-collectibles and ill-conceived crossovers and spin-off titles. They would have made money in the short run, but the ultimate result would have been a creatively and financially bankrupt industry.

Instead, they had the great common sense to invest the short-term profits of the "boom" into a program to increase awareness of the comics art form and to make sure the comics themselves were of the highest quality possible. Even in the cases of a Superman or a Spider-Man, characters whose popularity demanded multiple titles, the publishers took extraordinary efforts to ensure that each title was entertaining and understandable in its own right. With such support, how could writers and artists fail to be inspired to continue producing their finest work?

The Siegel and Shuster Museum is a reflection of the national respect the comics industry now enjoys. Its displays honor those who created and nurtured the comics industry, as well as those who will carry it into the coming millennium. Though their missions have changed of late, the Comic Book Legal Defense Fund and Friends of Lulu regularly provide insightful guest speakers and wonderful traveling exhibits to the museum

In times such as these, it's difficult to go back over a year and select its most notable events. Even with our 200-plus pages of news and reviews a week, it's difficult for ***CBG*** to cover all the amazing things happening in the world of comics. Has there ever been a better time to be a comics reader or professional? Will the hard-working postal employees who process and deliver ***CBG*** each week ever forgive us for the strain on their sorting machines and their backs, even with the record-breaking sales of their yearly comic-book creators and characters stamps?

So, keeping in mind that this is just one lady's faulty memory at work, here are my picks for the comics highlights of 1998. If I've left out any of your favorites, my apologies and my suggestion you send your views to our *Oh, So?* letters section.

January: The so-called "revamp" of Spider-Man made for nervous comics readers when it was first announced, but head writer Roger Stern and his team pulled off an amazing story that restored the webslinger to the top of the Marvel charts. Clues laid almost two years in advance came together with the return of Aunt May to the series and the revelation of what really happened in that delivery room. Life is never a walk in the park for Peter Parker — his new "Mister Mom" status is proof of that — but Marvel's determination to keep *The Amazing Spider-Man* fresh makes our weekly visits with the Parkers all the more enjoyable. I think we should give Stern the "Rob Petrie Award" for his work on this title.

February: Wal-Mart announced that its "Hey, Kids! Comics!" displays had reached an incredible 85% sell-through rate across the country. Working with ***CBG***'s Board of Advisors, which, as you know, is made up of representatives from this newspaper, publishers, fan groups, and professional organizations, Wal-Mart has been selling hundreds of thousands of copies each month of *Akiko, Amy Unbounded, Patty Cake,* and *Sparky the Dog*, not to mention DC's wonderful *Sugar and Spike* reprints.

March: *Supernatural Law*, the hilarious movie based on Batton Lash's *Wolff & Byrd, Counselors of the Macabre*, was the #1 grossing movie in the country for the third week in a row. This in spite of my brief appearance in the film as a frisky poltergeist who put the moves on Byrd. OK, it was more like 15 *seconds* of fame, but it was still a thrill.

April: ***CBG***'s own Peter David signed another five-year contract to continue his record-breaking run on *The Incredible Hulk*. In the words of Marvel President-for-Life Stan Lee, "With that shiny new Eisner sitting on Peter's mantel and with the solid sales he's been delivering, we'd have to be complete idiots to lose him. Besides, he says he'll let me use the Eisner on weekends."

May: After being featured on *Oprah*, the recent trade paperback collections of *Archie* and *Elfquest* material made *The New York Times* bestsellers list.

June: President Maggin awarded the Medal of Freedom to Harlan Ellison and Frank Miller for their continued support of the First Amendment in cases involving comics and all other forms of creative expression. Though there are no active cases before the Comic Book Legal Defense Fund at present, board members Ellison and Miller say the CBLDF remains ready and able to spring into action should the need arise.

July: In conjunction with the Siegel and Shuster Museum, DC announced the first volumes in what is planned as an ongoing series honoring legendary DC creators. This first wave will showcase Jerry Siegel, Joe Shuster, Sheldon Mayer, Bob Kane, Bill Finger, and Gardner Fox. Each book will feature a biography of the creator, as complete a checklist of his work as possible, and more than 200 pages of stories from DC's archives. Profits from the books will be donated to literacy programs.

August: Executive Producer Marv Wolfman announced that he has approved his own script for the second *Blade* movie, continuing the cinematic adventures of the character he created for Marvel's *Tomb of Dracula* comic book. "There were some real shouting matches between the exec and the writer," quipped Wolfman, "but I finally came to a workable compromise with myself." Marvel's *Tomb of Dracula* trade paperbacks, published in conjunction with the release of the first *Blade* movie, will soon have a third printing.

September: The rumors were finally confirmed. Disney's major Christmas release for 2000 will be *Akiko*, a live-action feature to be written by creator Mark Crilley. Crilley's contract gives him final say on every facet of the production.

October: DC announced it will accept returns on its *Crisis on Infinite Earths* deluxe hardcover. In its announcement, DC stated, "When we finally realized we'd priced the hardcover far beyond the means of those readers who were most eager to read this material, we had to make a softcover edition available. To make up for the late change in plans, the hardcover edition will ship with a coupon redeemable for other DC merchandise. We want to be fair to all our readers."

November: Some new titles at DC. Bob Rozakis was named Vice-President, Educational Publications. For many years, Rozakis had been the executive director of DC's production department and a part-time teacher.

DC Group Editor Denny O'Neil announced that he was "stealing a page from Marvel's book" and named Mike W. Barr as the new Head Writer of the Batman titles. Barr will supervise a team of three other writers.

December: *Entertainment Weekly* named Bruce Hamilton and Denis Kitchen as "Comics Publishers of the Year," citing the remarkable growth of Gladstone and Kitchen Sink Press this year — and the quality of the comics and books the companies have published. *Walt Disney's Comics and Stories, Uncle Scrooge,* and *Mickey Mouse* haven't left the "Top 20" list in two years. Will Eisner's *These Streets I Love* remained at the top of bestseller lists for 18 weeks, the first time any original graphic album has achieved such success and an honor well deserved.

That was 1998 in way too few words. But I had to leave some room for ***CBG***'s other weekly columnists. In fact, I'm going to be leaving them more room, starting next week.

At this year's Mid-Ohio-Con, Maggie Thompson suspected I had something to announce but she was too polite to mention that I'd gained some weight since San Diego. Well, here it is:

I'm pregnant and my Sainted Hubby and I couldn't be happier. We'll have someone to read all our comic books to.

I'm going to be stepping down from my weekly spot here at ***CBG***, but, morning sickness and lamaze classes permitting, I'll still be writing the occasional article or column for the paper.

Starting next week, this space will be filled by the lovely and talented Joan Byrne. You've seen her forthright letters in *Oh, So?* and we figure we can make room for your letters by giving Joan her own column. We're all looking forward to the ***CBG*** debut of "A Fire This High." Go get them, girlfriend!

Here's wishing all of you a terrific 1999!

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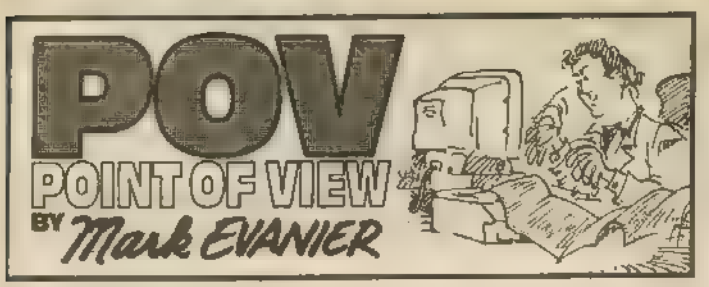
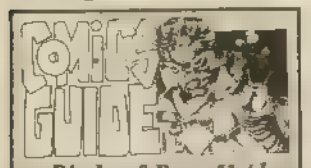


We're back. Mark and his friend Carolyn are currently attending the 1998 Mid-Ohio Con in Columbus, Ohio, but not for long.



***Birds of Prey* #1** (Jan 99, DC, $1 99) written by Chuck Dixon, pencilled by Greg Land, and inked by Drew Geraci, had a cute opening. Black Canary recoiling in horror turn to Page 2 at being presented with a laptop computer This continues to be a good yin yang combo: Oracle (seen here conversing with a computer correspondent) with Canary, each with complementary crime-fighting strengths and weaknesses Dixon says, "An ongoing book about two mature, independent, intelligent, resourceful women who actually manage to keep their clothes on is a reality." Indeed. Earlier comics starring the team got good reader response You can make it better — if you're one of the audience which says it's been looking for a series about two mature, *etc.*, women like these (The emphasis is that DC says it is responding to reader support for the series Remember Fans *can* get what they ask for. If they provide strong economic support with their requests.) Looking for something like this? Here it is!

Day Three: Now, here's a schedule that could make The Flash look as though he's suffering from Chronic Fatigue Syndrome. Had to be up, dressed, and packed in time for a 10:30 panel. Then it was on to the airport, then on to the 1:15 plane to Newark, N.J., where we were met by a limo driver who didn't seem to know his way around the airport. Always fun.

There are 8,450,325 people in the state of New Jersey and every single one of them was on the road between Newark and Manhattan, as we attempted to get from one to the other. Nevertheless, we were at the hotel by 5 p.m. and, at 7, we were in Row E of the Nederlander Theater in Times Square to see *Rent*, an energetic, contemporary style musical that snagged most of the awards a few seasons back.

I dunno why it took me so long to getting around to seeing it, but it's terrific on all counts: great music, great lyrics, great performances. The story, which deals with impoverished young artists, was freely (very freely) adapted from Puccini's *La Bohème*.

Jonathan Larson, its young composer-writer-lyricist, modernized Puccini on all counts: In *La Bohème*, the heroine dies from tuberculosis; in *Rent*, a drag queen dies from AIDS, now a comparable plague. And so on. Larson also knew well the mindset of the starving artist; only a few months before *Rent* opened, he was penning music by day, waiting tables by night.

The show's smash reception — both critical and financial — should have marked a happy ending to his struggle and a glorious beginning to his career. But, as Bugs Bunny says, operas don't have happy endings. Only weeks before *Rent* opened, Jonathan Larson was found dead of an aortic aneurysm in his Greenwich Village apartment. He was 35 years old.

In *Rent*, three couples who dwell in New York's East Village cope, not with lives of quiet desperation, but lives that are loud and made all the more desperate by HIV. Their stories are told via some 33 songs, spanning the gamut of present-day music, most of it vested with powerful, wide-ranging emotion. The topics involve sex, drugs, the Internet, filmmaking, political protests, performance art, landlords, and enough lesbians to keep Howard Stern happy for months.

Sounds grim, I know — but most operas do. In this one, there are thrilling moments — scenes and songs of slashing insight. One finds oneself caring about these homeless, hopeless people — in some cases, more than they seem to care about themselves. It all made for an evening that will not soon leave me.

Two separate touring companies of *Rent* are presently making their way around the nation. If they're anything like the gang on Broadway, they'd be perfect for someone who loves the notion of "Theatre" but doesn't warm to the conventional notion of "show tunes."

After dinner, we taxied to the offices of WBAI-FM radio, where I was a guest on the *Nuff Said* radio show. This is a splendid little hour of comics-related chatter with hosts Ed Menje and my longtime fandom buddy Ken Gale — and joined this week by comics and animation expert Jeffrey Lindenblatt. That's right: It takes three people to interview me.

Topics ranged from the animation industry to Jack Kirby to my dubious collaborations with Sergio Aragonés and onward. For a time there, we sounded as though we were doing an infomercial for Bill Schelly's fine books from Hamster Press, which reprise and chronicle the glory days of comic fandom.

One caller made me tell the anecdote — I don't think I've ever told it here; if I have, forgive me — about how I snookered myself into writing a pilot for Filmation Studios.

I have this friend named Frank Welker, who is the closest being on this planet to a person with actual super-powers. Frank is Voice Lad — a professional actor-impressionist who can sound like anyone or anything.

You hear Frank constantly on TV, on the radio, in movies. Often, you don't know you're hearing him because he has been called in to supply someone else's voice or to do vocal sound effects. He dubs in barking for dogs, meowing for cats, growling for monsters, speaking for celebrities

"Fanboy's a very silly comic book for people who've read too many comic books in their lives, written by one of their own."

If you're skeptical and you're on the World Wide Web, surf over to the Internet Movie Database — it's www.imdb.com — and do a search for "Frank Welker." Then consider the fact that you're only looking at about 5% of this man's résumé.

So one day, I was talking to Frank on the phone, and he launched into a medley of impressions of folks who run animation studios, all of whom clamor to hire him. He did Bill Hanna and Joe Barbera. He did Joe Ruby of Ruby-Spears and Friz Freleng of DePatie-Freleng. He even did Lou Scheimer, head of Filmation. Dead-on imitations, all. Then, a week or so later, Lou Scheimer phoned me.

I had never worked for Filmation but I had met Mr. Scheimer. Since the caller on the phone sounded exactly like him, I figured it had to be Frank Welker.

I decided to play along and see what the punch line would be. By the time I realized that there wasn't one — that this really was Lou Scheimer on the horn — I had more or less agreed to write a pilot script for him. I was too embarrassed to tell him I thought he was — well, you know. (What I don't get is why I was too embarrassed to tell one person on the phone what a ninny I was — but I don't seem to be too embarrassed to tell the entire circulation of ***Comics Buyer's Guide***.)

Anyway, that's the story. If you live close enough to New Yawk to pick up WBAI, check out the Ken-and-Ed show. Alas, it is not on the 'net via RealAudio, but it should be.

Day Four: Spent the day up at the offices of DC Comics. It's hard to believe I've been involved with this company for 28 years — or longer than a number of their staff members have been alive. I still feel as though I shouldn't be there: I should be home, typing letters to be printed in *Flash-Grams*.

Used to be that, every time I traveled to New York, DC would have moved. My first trip there, they were located at 909 Third Avenue. The next time I visited, they were at 75 Rockefeller Center and, the time after that, at the demonic address of 666 Fifth Avenue. My fourth visit took me to 1325 Avenue of the Americas, and then, fifth trip, I went to 1700 Broadway.

That's right. They kept moving. But I kept finding them, anyway.

Finally, I guess they gave up. My last half-dozen excursions have all been to the 1700 Broadway building, which is directly across from the Ed Sullivan Theater, wherein David Letterman does his show.

Not a lot to report from DC this trip. Things seem stable, which is a good thing, given how unstable they could be in today's marketplace. What upcoming projects I saw all looked promising.

(Note to self: Plug your new book, *Fanboy*, done in collaboration with Sergio Aragonés and a bevy of spectacular guest artists including — in the first few — Gil Kane, Jerry Ordway, Bernie Wrightson, Wendy Pini, Bill Sienkiewicz, Brent Anderson, Russ Heath, and others. Tell them it's a very silly comic book for people who've read too many comic books in their lives, written by one of their own.)

Saw all the usual folks up at DC but, since nobody gave me a dollar, no mentions.

Didn't get to see Bob Rozakis there, since he is no longer with the company. I would like to second a recent letter in this publication from the fine colorist Lynn Varley and someone named Frank Miller. They spoke highly of Mr. Rozakis and his contribution to the betterment of comic-book production. Lynn and this Miller person were quite correct.

Bob was, for many years, DC's

(Continues on Page 60)

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Retailers listed in bold sell Comics Buyer's Guide in their stores. For information on how you can sell Comics Buyer's Guide in your store contact your Comics Distributor or our Bulk Sales Department at 715-445-2214.

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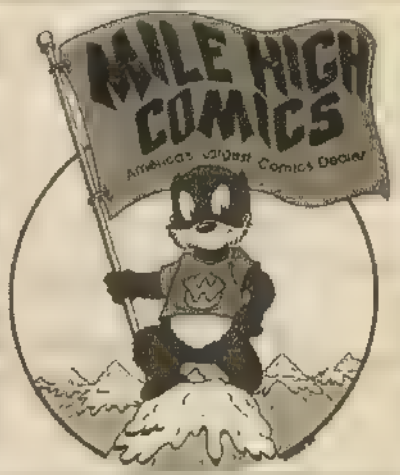

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Find the shows in your area here!

If a state is not listed in this issue's calendar, it is because we received no show listings for that state for this time period.

If you are planning to attend a show some distance from your home, we advise you to call the show's promoter for any last-minute changes and information.

CALIFORNIA

Jan 17 CA, Los Angeles. Comic Book & Science Fiction Convention, Shrine Auditorium Expo Ctr. 700 W. 32nd St., SH: 10am-5pm, A. $5. Bruce Schwartz, 2319-A W. Olive Ave. Burbank, CA 91506 PH: 818-[redacted]

CONNECTICUT

Jan 24 CT, Milford. Comic Book, BB Card & Beanie Baby Show, Saint Gabriel School. Tudor Rd.. Exit 34 off I-95 take R., SH: 9:30am-3:30pm, A. free. Mrs. Aurelia V. Wacks. PO Box 5078, Milford, CT 06460. PH: 203-874-3545 or FAX. 203-876-8427

Jan 31 CT, West Haven. Comic Book, BB Card & Beanie Baby Show. K of C Hall. 263 Center St. (Northbound) Exit 44 off I-95 or (Southbound) Exit 43 off I-95, SH: 9:30am-3:30pm, A. free. Mrs. Aurelia V. Wacks, PO Box 5078. Milford, CT 06460. PH: 203-874-3545 or FAX. 203-876-8427

Jan 31 CT, East Hartford. Comic Book Convention, Elks Hall. 148 Robert St. (Exit 58 off of I-84), SH: 11am-5pm, T: 35, F: $45., A: $.99. The Bookie. Hal Kinney. 206 Burnside Ave., E. Hartford, CT 06108. PH: [redacted]

Feb 5-7 CT, Danbury. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Fair Mall. Rts. 84 & 7, SH: mall hrs., T: 75-8', F: $175. for 1, $320. for 2, $450. for 3, A. free. F&B Sport Cards, Inc., Ferdinand Parascandolo. 482 Retford Ave., SI, NY 10306 PH: 718-667-9588 or 967-9172

FLORIDA

Jan 16-17 FL, Orlando. Florida Extravaganza (FX '99), Orange Cty. Convention Ctr. 9800 International Dr., SH: Sat. 10am-6pm, Sun. 10am-4pm, T: 1,000. Laura or Bruce Zalkin. PH: 941-343-0094

Jan 22-24 FL, Pensacola. Comic Books, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Cordova Mall. SH: mall hrs., T: 65, F: $125. Bases Loaded Promos., Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 931-939-3063 or 615-731-5009.

Jan 29-31 FL, Panama City. Comic Books, Sports Cards, NASCAR, Coins, Toys & Stamps Show. Mall. SH: mall hrs., T: 65, F: $125. Bases Loaded Promos., Inc., 295 Bryan Rd. McMinnville, TN 37110. PH: 931-939-3063 or 615-731-5009

ILLINOIS

Jan 17 IL, Springfield. Comicon, Jaycee Activity Centre. 2525 S. 12th St., near the Bunn Park Gold Course. SH: 10am-4pm, T: 18, F: $25. for 1 $45. for 2, A. free. Kevin, PH: 217-435-9625 or Alan. PH: 309-657-1599

Jan 24 IL, Orland Park. Comic Books, Toys, Beanies, Cars & Card Show. Civic Ctr. 1 blk. W. of LaGrange Rd. (Rt. 45) at 147th St., T: 85-6 , F $30., A: $1. John Leary, 9522 W. Shore Dr. Oak Lawn, IL 60453. PH: 708-423-1758

Feb 13 IL, Orland Park. Comic Books, Toys, Beanies, Cars & Card Show, Civic Ctr. 1 blk. W. of LaGrange Rd. (Rt. 45) at 147th St., T: 85-6' F $30 , A: $1. John Leary. 9522 W. Shore Dr. Oak Lawn, IL 60453. PH: 708-423-1758.

INDIANA

Jan 15-17 IN, South Bend. Multi Hobby Collectibles Show, Brentwood Hall. 3900 Lincolnway W., 1 mi. E. of Airport. SH: Sat. 10am-6pm Sun. 11am-5pm, T: 60. Gene Haberstich, PO Box 908. Goshen, IN 46526 PH: 219-533-1887

Jan 17 IN, Lexington. Comic Book & Toy Show, Holiday Inn South. I-75, Exit 104. SH: 10am-4pm, T: 6', F: $40 for 1, $35. ea. for 2 or more, A. $2., 12 & under free. Brian Livingston. PH: 513-522-1231

Jan 23-24 IN, South Bend. Multi Hobby Collectibles Show. Scottsdale Mall. 1390 E. Ireland Rd., SH: Sat. 10am-9pm, Sun. 11-5pm, T: 60. Gene Haberstich, PO Box 908. Goshen, IN 46527 PH: 219-533-1887

Jan 30-31 IN, Warsaw. Multi Hobby Collectibles Show, Kosciusko Cty. Fairgrounds. 1400 E. Smith St., SH: Sat. 10am-6pm, Sun. 11am-5pm T: 40. Gene Haberstich, PO Box 908, Goshen IN 46526. PH: 219-533-1887

Feb 6-7 IN, Ft. Wayne. Multi Hobby Collectibles Show. Southtown Mall. US 27 S. at Tillman Rd. SH: Sat. 10am-9pm. Sun. 11am-5pm, T: 50. Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887

Feb 12-14 IN, Hammond. Multi-Collectibles Show. Woodmar Mall. Indianapolis Blvd. at 165th St. SH: Fri. 10am-9pm, Sat. 10am-5:30pm, Sun. 11am-5pm, T: 50. Gene Haberstich, PO Box 908. Goshen, IN 46527. PH: 219-533-1887

KENTUCKY

Feb 5-7 KY, Ashland. Comic Book, Sports Card & Racing Coll. Show. Town Center. 500 Winchester Ave., SH: Fri. & Sat. 10am-9pm, Sun. 12noon-6pm, T: 30-8', F: $90. for 1, $170. for 2, A. free. Badgley Promotions, PO Box 3528. Parkersburg, WV 26103. PH: 304-485-8345.

LOUISIANA

Feb 7 LA, Baton Rouge. Comic Book, Sports Card & Beanie Baby Show. Holiday Inn South. I-12 & Airline Hwy. SH: 10am-5pm, T: 49, F: $45 - $55., A: $1.50. C&C Promotions, 3068 Monterrey Blvd., Baton Rouge, LA 70814. PH: 504-923-2349 or 775-9846.

MASSACHUSETTS

Feb 14 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectable Show, K of C Hall. Rt. 123. take Rt. 123 W., SH: 10am-3pm, T: 59, A. $3. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8791

Feb 14 MA, Dedham. Antique & Collectible Show, Holiday Inn. Rt. 1, Exit 15A, SH: 9:30am-3pm, A: $4.50. 12 & under free with adult. Mrs. Devlin PH: 508-379-9733.

MICHIGAN

Jan 17 MI, Clawson. Encore-Con Comic Book & Toy Show. Knights Of Columbus. 870 N. Main St. (btw 14 & 15 Mile Rd.) SH: 10am-4pm, T: 45-8', F: $35. in advance, $40. day of show, A: $2., 6 & under free. Motor City Conventions. 19785 W. 12 Mile Rd., Ste. 231, Southfield, MI 48076. PH: 248-426-8059

Jan 31 MI, Livonia. Comic Book & Toy Collectable Show, Elks. 31117 Plymouth Rd., btw. Middlebelt & Merriman. SH: 8:30am-2:30pm, T: 8' F: $35., A. $3. Classic Productions, PO Box 472, Fraser, MI 48026. Joseph Pellegrino, PH: 810-775-3289 noon, 790-8290 or John Rogers. PH: 810-939-4205

Feb 7 MI, Saginaw. Comic Book, Sports Card, Beanie Babies & Memorabilia Show, St. Vincent Home. 925 N. River, SH: 9:30am-5pm, T: 30-8' F: $20 , A. free. Rick Doud, PH: 517-781-0490 ext 363 or 684-2684

Feb 14 MI, Livonia. X-Trava Con Comic Book & Toy Show. Knights Of Columbus. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rd.) SH: 10am-4pm, T: 55-8', F: $35. in advance, $40 day of show, A: $2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. Ste 231, Southfield, MI 48076. PH: 248-426-8059.

NEW HAMPSHIRE

Jan 24 NH, Portsmouth. Seacoast Comic Book, Sports Card & Beanie Baby Show. Yokens Restaurant Convention Ctr. Rt. 1. SH: 9am-3pm, T: 110, F: $50., A: $3. kids free. Chris Morse, 919 Lafayette Rd., Seabrook, NH 03874. PH: 603-474-2283 or 898-4151

NEW JERSEY

Jan 17 NJ, Garfield. Comic Books. Sports Card & Collectibles Show. Boys Club. 490 Midland Ave. SH: 9:30am-3:30pm, T: 70, A: $1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day of show

Jan 17 NJ, Bordentown. Comic Book, Sports Card & Collectibles Show, Armory. Rt. 206, .5 mi. N. of Exit 7 of NJ Tpke., SH: 9:30am-3:30pm T: 8', F: $45., A. $2. EMCEE Conventions, PO Box 151. Hightstown, NJ 08520. PH: 609-448-7585.

Jan 22-24 NJ, Freehold. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Raceway Mall. 3710 Rt. 9, SH: mall hrs., T: 100-8', F: $190. for 1, $360 for 2, $500. for 3, A. free. Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10306. PH: 718-667-9588 or 967-9172

Jan 24 NJ, Clifton. Comic Books, Sports Card & Collectibles Show. 902 Clifton Ave. (entrance on Colfax Ave.), SH: 9:30am-3:30pm, T: 50-8', A. $1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 779-9332 day of show.

Jan 24 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 46 Service Rd. (Rt. 23 S. to Rt. 46 Service Rd.). SH: 10am-4pm, T: 30-8', F: $60., A: $2. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Jan 31 NJ, Garfield. Comic Books, Sports Card & Collectibles Show. Boys Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 70, A: $1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day of show.

Feb 7 NJ, Garfield. Comic Books, Sports Card & Collectibles Show. Boys Club. 490 Midland Ave. SH: 9:30am-3:30pm, T: 70, A: $1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day of show

Feb 7 NJ, Wayne. Comic & Collectibles Show, Co. #1 Firemens Convention Ctr. 1 Parish Dr. off 23 N. at Lincoln Park Exit., SH: 9am-3pm, T: 100-6', F: $20., A: free. Phil DeMario, PO Box 4094. Wayne, NJ 07474. PH: 973-667-2112

Feb 14 NJ, Elmwood Park. Comic Books, Sports Card & Collectibles Show, American Legion Post 147. 1 Legion Place (off Market St.), SH: 9:30am-3:30pm, T: 50-6', A: $1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 796-9717 day of show

Feb 14 NJ, Hazlet. Collectible Comic Books, Toys, Lineups & Action Figure Show, Hazlet Hotel. 2870 Hwy. 35 (Pky. Exit 117 to Hwy. 35 S. 2 mi.), SH: 9:30am-3:30pm, T: 50. Collectors Showcase, Sandy Grecco. PO Box 189. Atlantic Highlands, NJ 07716. PH: 732-291-1632

Feb 14 NJ, Clifton. Comic Book Expo, Community Recreation Ctr. 1232

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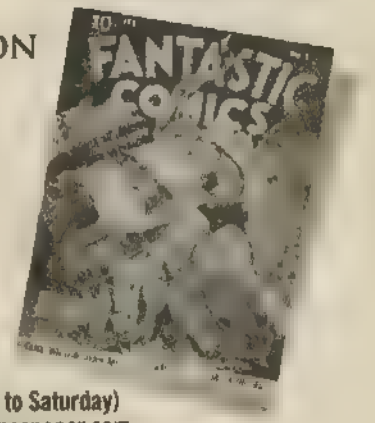

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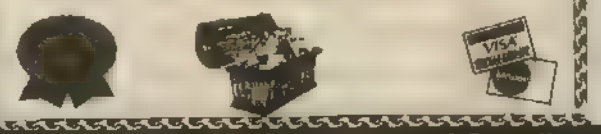
FANTASTIC COMICS(1	6	VG	$225	WORLDS FINEST	72	VG	$120
FANTASTIC FOUR	1	G+/AG	$1,500	WORLDS FINEST	74	VG+	$ 10
FANTOMAN	3	VG/FI	$190	YOUNG ROMANCE	41	VF/NM	$150



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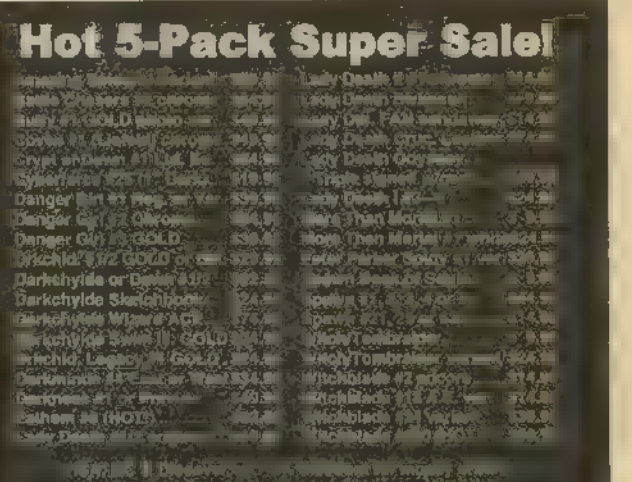

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Mystery Comic Contest #17

COMICS BUYER'S GUIDE

Can you identify the exact comic book in which the panel below first appeared? If so, you could win a copy of COMIC BOOK SUPERSTARS! Simply send a post card with your name, address, and the title and issue number where the panel below first appeared to CBG Mystery #17, 700 E. State St., Iola, WI 54990. One winner will be selected from correct entries received by contest's end, exactly one month after this issue's cover date!

"Here's a really nervessary h nt. This panel" ard © Steve Labor Graphics

TRADERS

Trader ads are available for $41.00 each. Traders are designed by the advertiser on 8-1/2" x 8-1/2" paper. We reduce the ad to 3-1/4" x 3-1/4" size. Trader ads are a low cost form of advertising. Because of this, CBG does not typeset, screen photos, add logos, artwork or credit card symbols to Trader ads.

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54 F VF	29.00	13 20 G-VG	24.00	Special	
60 VG F	9.00	14 VG	32.00	2 VG	10.00
61 63 F	9.00	21 VG	22.50	3 VG F	3.25
6 VG	6.00	45 F-VF	58.00	Many other Thors	
6, 62 VG F	7.50	Terry Toons (Dell)		Age Radio	
62,69 VF&Rabbit	3.50	2 G-VG	11.00	Three Little Pigs	
62 NM ex lt narrow dust shadow edge	22.50	3 G-VG	10.00	FC? G VG	18.50
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63 VF NM	30.00	(Dell F	30.00	(Dell	
69 F-VF	16.00	Tex Granger		2 VG F	22.50
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74 76 F	6.75	11 13 VG+	23.00	7 VG	14.00
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74 78 VG	4.50	1 F	32.00	12 13 VF	16.00
81,84 86,91		11,23,27VG F	25.25	Three Ring Circus	
85 VF	6.50	13 G VG	5.75	19 VG	21.00
72 75,77 VF	6.50	15 Fair	7.50	Thrilling	
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2 F	27.00	126 Fox auber	25.00	48 VG	32.00
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5 VF estSAD	21.00	127 133, 35, VG F	11.25	15 VG	5.00
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34 VF NM	8.50	156 VG F	9.50	Tinkerbell	
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#12 VF $6, #16 FN $7,
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#101 FA $30, #104 VG $25,
#106 FN $35, #109 VG $16,
#113 FN- $14, #116 FN $25,
#119 GVG $8, #119 VG $11,
#121 VG $5, #123 GVG $4,
#122 VG $5, #124 VG $6,
#127 GVG $4, #128 VF $16,
#133 G- $3, #134 FN $7,
#135 FN+ $26, #140 NM $20
#141 NM $20, #143 NM $20,
#145 NM $20, #144 NM $20,
#145 VF $12, #147 VF $12,
#148 NM $35, #151 VF $15,
#152 VF $13, A#2 GVG $40
IRONMAN & SUBMARINER
#1 VG $15,
SUBMARINER
#2 FN $8, #4 VF $12,
#4 FN $4, #5 VG $4,
#6 VF $12, #7 FN- $5,
#7 FN $6, #10 FN $6,
#11 FN+ $5, #12 FN $4,
#13 VF $10, #14 VF $12,
#15 VG $3, #23 VF $4,
#26 NM $5, #36 NM $5,
TALES OF SUSPENSE
#56 FN $33, #57 G $14,
#64 VF $35, #66 VG $15,
#68 VG $5, #70 G $3,
#78 GVG $3, #84 VG $5,
#85 VG/FN $7 #94 FN $5,
#95 VG $5, #97 VG $5,
TALES TO ASTONISH
#36 G $25, #40 GVG $24,
#41 VG+ $30, #42 VF 70,
#42 VG $17, #43 GVG $16
#44 VG- $23, #45 FN $17,
#45 VF $42, #46 VG $13,
#47 VG+$15, #48 FN $20,
#49 GVG $12, #49 FN $25,
#50 VG $14, #51 FN $15,
#52 FN $15, #53 GVG $8,
#54 VG $9, #55 FN $15,
#56 FN/VF $20, #57 FN-$15
#58 VF-$25, #59 GVG $12,
#59 VG+ $30, #60 GVG $18,
#61 G $5, #62 VG $8,
#64 VG $7, #67& VF $22,
#66 VG $7, #67 VG $7,
#68 GV/FN $8, #69 FN $9,
#69 G+ $4, #70 FN $12,
#71 GVG $3, #72 FN $7,
#73 VG $4, #73 VG+ $4,
#74 VG $4, #75 VG $5,
#76 GVG $3, #77 FN $8,
#78 FN $7, #79 VG+ $8,
#80 FN $7, #81 NM $25,
#82 FN $7, #83 GVG $3,
#84 VG $4, #85 VG $4,
#86 VG $4, #87 VG $4,
#88 VG $4, #89 VG $4,
#90 FN $5, #91 FN $5,
#92 FN $6, #92 FN $68
#93 FN $12, #94 VG $4,
#98 VG $4, #96 FN+ $6,
#97 FN $6, #98 FN $7,
#99 VG $5, #100 VF $16,
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NEW YORK

Jan 16 NY, Manhattan. Big Apple Comic Book & Toy Convention, St. Paul Church. 9th Ave. 60th St., SH: Sat. 10am-5pm, T: 115., A: $6. Mike or Chris, 74-05 Metropolitan Ave., Middle Village, NY 11379. PH: 718-326-2713.

Jan 16 NY, Sayville-LI. Comic Book, Action Figures & Non-Sports Show. Attias Mart Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-5pm, T: 30, A. free. Paul DeCarlo, PH: 516-289-7398.

Jan 16-17 NY, Yonkers. Comic Book & Toys Show. The Mall at Cross County. 750 Central Ave. SH: 10am-6pm, T: 40-8', F: $125., A: free. Steve Tepper, 57-65 59th St., Maspeth, NY 11378. PH: 718-894-5310 or 516-379-8300.

Jan 17 NY, Brooklyn. Comic Book, BB Cards, Beanies Babies, Toys & Collectibles Show. Temple Hillel of Flatlands. 2164 Ralph Ave. (at Ave. L) SH: 10am-5pm, T: 50-8', F: $40. for 1, $75 for 2, A. free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Jan 17 NY, Ozone Park. Comic Books, Sports Card, Coins & Beanie Baby Show. Jewish Ctr. 107-01 Crossbay Blvd., SH: 10am-4pm, T: 36, F: $37.50. for 1, $65. for 2, A: $1. Joseph, PH: 718-845-7240 or 848-1795.

Jan 17 NY, Freeport. Comic Book & Collector's Market Conv. Recreation Ctr. 130 E. Merrick Rd. SH: 10am-5pm, T: 55. F: $60., A: free. Cosmic Comics & Toys, 248 Merrick Rd., Oceanside, NY 11572. PH: 516-763-1133.

Jan 22 NY, Brooklyn. Fri. Nite Comic Book, Sports Card, Non-Sports Card, Toys, Action Figure & Collectibles Show, St. Dominics Church. 20th Ave. & Bayridge Pky. (75 St.), SH: 6pm-10pm, T: 50-9', F: $40. for 1, $75. for 2. A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Jan 30 NY, New York City. Comic Books, Sports Cards & Memorabilia Show. St. Illuminators Cathedral. 221 E. 27th St., btw. 2nd & 3rd Ave. SH: 10am-4pm, T: 25-8', F: $40., A: $1. Edmond Elmokian, 18 Oakland Ave., W. Hempstead, NY 11552. PH: 516-564-9319.

Jan 30 NY, Sayville-LI. Comic Book, Action Figures & Non-Sports Show. Attias Mart Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-5pm, T: 30, A. free. Paul DeCarlo, PH: 516-289-7398.

Jan 31 NY, Brooklyn. Comic Book, BB Cards, Beanies Babies, Toys & Collectibles Show, Temple Hillel of Flatlands. 2164 Ralph Ave. (at Ave. L), SH: 10am-5pm, T: 50-8' F: $40. for 1, $75. for 2, A. free. Sunrise Prods., Scotty O'Donnell. PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251 2075 or 241-6477.

Feb 5 NY, Brooklyn. Fri. Nite Comic Book, Sports Card, Non-Sports Card, Toys, Action Figure & Collectibles Show. St. Dominics Church. 20th Ave. & Bayridge Pky. (75 St.). SH: 6pm-10pm, T: 50-9', F: $40. for 1 $75 for 2, A. free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251 2075 or 241-6477.

Feb 6 NY, Sayville-LI. Comic Book, Action Figures & Non-Sports Show. Attias Mart Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-5pm, T: 30, A. free. Paul DeCarlo, PH: 516-289-7398.

Feb 7 NY, Massapequa-LI. Wizards Extravaganza, Elks Lodge. Veterans Blvd., behind Massapequa Railroad Station, T: 40. Wizard Collectibles. Valerie Becker PH: 516-731 2509.

Feb 13 NY, Manhattan. Big Apple Comic Book & Toy Convention, St. Paul Church. 9th Ave. 60th St., SH: Sat. 10am-6pm, T: 115., A. $6. Mike or Chris, 74-05 Metropolitan Ave., Middle Village, NY 11379. PH: 718-326-2713.

Feb 14 NY, Brooklyn. Comic Book, BB Cards, Beanies Babies, Toys & Collectibles Show, Temple Hillel of Flatlands. 2164 Ralph Ave. (at Ave. L), SH: 10am-5pm, T: 50-8', F: $40. for 1, $75. for 2, A. free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Feb 19 NY, Brooklyn. Fri. Nite Comic Book, Sports Card, Non-Sports Card, Toys, Action Figure & Collectibles Show, St. Dominics Church. 20th Ave. & Bayridge Pky. (75 St.), SH: 6pm-10pm, T: 50-9', F: $40. for 1 $75. for 2, A. free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH:718-251-2075 or 241-6477.

NORTH CAROLINA

Jan 16-17 NC, Raleigh. 30th Annual North State Comic Book, Toy & Hobby Show, State Fairgrounds. 1025 Blueridge Rd., SH: Sat. 9am-5pm, Sun. 10am-4.30pm, F: sold out. Carolina Hobby Expo, PH: 704-786-8373.

Jan 30 NC, Fayetteville. 27th Annual Sandhills Toy & Hobby Show, Charlie Rose Expo Ctr. Just off Hwy. 301 S., SH: 9am-4pm, T: 225. Carolina Hobby Expo, PH: 704-786-8373.

OHIO

Feb 7 OH, Akron-Canton. Comic Con, Holiday Inn-South. I-77 at South 120 (Arlington Rd.), SH: 10am-4pm, T: 40-6', A: $3.50, 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-[illegible]

PUERTO RICO

Jan 16-17 PR, Isabela. Third Fair of Comic Books, Sports Card & Memorabilia Show, Centro Comercial Cooperativo. Ave. Juan Ortiz Hernandez #1. SH: 9am-6pm, T: 25-8', F: $35., A: free. Harold Acevedo or Pablo Perez, PH: 787-748-8739 or 872-2590.

TENNESSEE

Feb 19-21 TN, Nashville. Comic Books, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Rivergate Mall. SH: mall hrs., T: 85, F: $125, Bases Loaded Promos., Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 931-939-3963 or 615-731-5009.

TEXAS

Jan 30-31 TX, Houston. Nostalgia Promotions Collectors Show, Holiday Inn. 7787 Katy Fwy., I-10 W. at Antoine Exit, SH: 10am-4pm, T: 70, A: $3. 12 & under free. Nostalgia Promotions, Andy Mingle, PH: 281-748-5154.

VIRGINIA

Jan 24 VA, Harrisonburg. Comic Books & BB Cards Show, C. Gilkerson Comm. Ctr. 305 S. Dogwood Dr., SH: 10am-4pm, T: 50-8', F: $25., A: $1. David Wiggington, 305 S. Dogwood Dr., Harrisonburg, VA 22801 PH: 540-433-9168.

Feb 6 VA, Tysons Corner-McLean. Monthly Comic Book, Magic, Toy & Trading Card Show. Tysons Corner Westpark Hotel. 8401 Westpark Dr. take Exit 10 (Rt. 7 W.) off I-495 (Washington, DC area). SH: 10am-4pm. T: 90-6', F: $65. for 1st, $60. for 2nd, $55 ea. add'l., A: $2., under 5 free. Capital Associates, Inc., Jeffrey Rocen, 7952 Arden Ct., Vienna, VA 22027. PH: 703-912-1993.

WEST VIRGINIA

Jan 15-17 WV, Morgantown. Celebrity Comic Book, Sports Card & Racing Collectibles Show. Mall. Exit 152 off I-79, SH: Fri. & Sat. 10am-9pm. Sun. 12noon-6pm. T: 40-8' F: $90. for 1, $170 for 2, A. free. Badgley Promotions. PO Box 3528, Parkersburg, WV 26103. PH: 304-485-8345.

CANADA

Jan 31 ON, Cambridge. Comic Book, Sports Card & Collectibles Show. Hespeler Arena. 640 Ellis Rd., SH: 10am-4pm, T: 63-6', F: $27., A: $1. Brian Darling, 20 Harvest Ct., Kitchener, ON N2P 1T3. PH: 519-748-6967 or 621-1058.

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FREE CATALOG! Independent comics are our specialty! Contact us right now! Independent Comics, 611 NW 34th Dr, Gainesville, FL 32607-2429 352-373-6336. E-mail: jmason@gator.net Website: http://www.indyworld.com/ic

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THE EXCITEMENT continues from Kaso Comics. The Indestructible Man Part II now on sale. Available at most Fine Comic Shops or Kaso Comics, PO Box 381, Hicksville, NY 11802-0381

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BUY, SELL, trade comics. Send your lists for my new, updated lists. Especially need Wolverine, X-Men, Sgt. Fury, J. Pugh, PO Box 2107, Ft. Campbell, KY 42223.

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PHANTOM MENACE Star Wars collectibles. Pre-orders due by January 27. Trading Card Workshop, PO Box 18362 San Jose, CA 95158. 408-448-0447. (phone/fax). tcworkshop@aol.com

4605 PHONE CARDS FOR SALE

X-FILES OR Simpsons phone cards $5 each or both $8.50. Walter Wyzujak, 1508 Christine St., Rockford, IL 61104-4709.

4610 PORTFOLIOS/POSTERS FOR SALE

PORTFOLIOS, PRINTS. Hundreds available. Smith, Frazetta, Wrightson, Corben, Adams, Steranko, more! SASE for free list. also buy! Wesley, P.O. Box 366. Morrow, GA 30260

JACK DAVIS "Geronimo" poster $18.50, Alex Toth Sci-Fi posters, @ $18.50 each pp. Tucson, 801 15th St. South Ste 203, Arlington, VA 22202

FRAZETTA MOVIE poster, 3'-10"x 5'-2" gigantic! Color! French poster for "Fire and Ice", $65 ppd. 413-532-5341 Dave LeClair, 3 Arlington, Holyoke, MA 01040

ADAM PORTFOLIO, rare! Batman, Vision Green Arrow, etc. Not signed. limited to 3,000. $35 postpaid. Wesley Tillander, PO Box 366. Morrow, GA 30260.

4630 TRADING CARDS FOR SALE

X-RATED DEMI the Demoness card set! 36 full color art cards $13.95 each. Free newsletter. Adults only! Opus Graphics, PO Box 2068. Scottsdale, AZ 85252.

CAPOEIRA MASTERS II trading cards. New Gringuet set now available for $8. Buy both sets for $15. Donald Coley, 969 62nd Street, Oakland, CA 94608

WACKY PACKAGES original series. Set #2 $150. Sets 3 to 14, $75 each. Mario Luna, 312-738-3285. Free shipping, leave message

4630 TRADING CARDS FOR SALE

PROMO CARDS for sale- 50 all different promo cards for $9, postage included. Billy Shipley, 4907 Ivanhoe, San Antonio, TX 78228. limbo@texas.net

TRADE TRANSF. cards for Magic the Gathering; Beralish Hero Atog Statter. They are out there somewhere. Write to: Percefull 2991 Kelly Rd. Aledo, TX 76008.

PACK PULLED autograph cards. Star Trek, comic, adult and others. Send SASE for list. Brevard, PO Box 2492, Oshkosh WI 54901. collexch@northnet.net

FANTASY ART cards to trade for any extra trading cards you have except fantasy art cards. Brad, 13500 Chenal Parkway #1910. Little Rock, AR 72211

UNOPENED BOXES- Appx. 150 Non-Sport T/C from 1990's mostly and about sixty binders- lists available. Roth, Apt. #1E-3415 Colden Avenue. Bronx, NY 10469-373. Reasonable prices

SETS, WRAPPERS, packs, display boxes. 1940's-present. Monsters, Combat, 3 Stooges, Star Wars, Beatles, Outer Limits, Green Hornet, Elvis, Star Trek, much more. 618-398-2673

H.S. GIRLS I, II, Dare to Bare, H.S. 5, DeVinci, H.S. 7, H.S. 98 I, II, Hustler J, III. Olivia 1. Louis Bosse, 1120 Aurora Muskegon, MI 49442-5932

ADULT MUST sell! Playboy, Hot Shots, Penthouse cards, sets, specialty and autograph cards. Mark Farace, 6577 Arsenal St. Louis, MO 63139.

10 ASSORTED non sport packs or 12 asst. promo cards, $7 ppd. Multiples OK. Frank Brevard, PO Box 2492, Oshkosh, WI 54901. colletch@northnet.net

SINGLES, SETS, promos. SF, Pirates, Cinema, adventure, war, humor, horror. LSASE for nicely illustrated catalog. Biff Smith. POB 40434, Phoenix, AZ 85067-0434. Cool website paradisecollectibles.com

ODD RODS #'s 4, 7, 9, 12, 21, 39. $4 each. Fab. Odd Rods Series 2- 7 diff. $25. Shipping $2. Jeff Mirmone, PO Box 2212, Hollister, CA 95024

4631 TRADING CARDS WANTED

OVERPOWER CARDS wanted! Power Leech, Any Missions, Batman Hologram, OverPower Inserts. Contact: Rich, 2335 South California, Chicago, IL 60608. 773-254-6805.

LADY DEATH Mega clear 1, 3, 5, 6, 7, 13, 14, 20, 21, 23, 24, 25, 26, 30. Louis Bosse, 1120 Aurora, Muskegon, MI 49442-5932

WWF AND WCW wrestling autograph cards. Buying, trading and selling. X-Files autograph cards wanted. Jeff Thompson 11 Bennington Way. Belle Mead, NJ 08502. 609-443-2340

SILVER AGE Signature Cards wanted. Call with your asking prices. Private collection- please assist to complete. Call evenings, Larry 414-652-2160.

BUFFY CHASE cards, autograph cards, promotional posters from network, stills etc. T. Adams 340 S. Logan Ave., Trenton, NJ 08629

NEED RETURN of Superman Foil card 2 of 4. Will pay $10. Jay Singer, 1145 47th Street, Brooklyn, NY 11219

WANTED: NON-SPORT Cards from 30's and 40's. Will buy or trade. Write: Charles Johnson, Gibbon, MN 55335

BALLARD OF Dr. Richardson 2, 4, 5. Battlestar Galactica Video Card. NFL Christmas Card Set 1992. Exotica, P1 Art 107, Brook Circle, Danville, VA 24541

4651 OLDTIME RADIO, WANTED

WANTED: EIGHT track converter that plays cassette tapes, have eight track radio- need converter. Frank Della Vecchio, 125 Northfield St., Bridgeport, CT 06606. 203-374-3920.

4660 MISCELLANEOUS, FOR SALE

RARE VIDEO website. http://home.earthlink.net/ coolstuff/ Battle of the Planets, Kimba, Wonder Woman, marine boy and 1,100 more rare video titles.

RADIO'S GOLDEN Years. Bresee and Lynes, new 264 page illustrated book. Guide to Old time radio shows. $25 postpaid. Bobb Lynes, Box 561, South Pasadena, CA 91031.

WE SELL sports & non-sports cards, original art, posters, models, die-cast figures, books, Star Wars & Star Trek (new & vintage) movie memorabilia, investors lots, & much more! 80 to 100 pg. free catalog- 10,000+ lots every 4 weeks! Call 800-364-2948 ext. 305 www.JamesJReeves.com (code- C3).

12"HAN/TAUN TAUN $120. shipping prepaid. Other Star Wars, Spider-man X-men toys at discount. 1000's of comics and cards. Leave number at 208-323-0778.

UNLICENSED BATMAN set, 1966(?), mask, button and sticker, MiP, 1st I've seen! $25 includes S&H. M/O only. Joseph Riordan, 3 W. Fairview Ave., Valley Stream, NY 11580.

"HERCULES" STEVE Reeves scrapbook- articles removed from 1960s body-building magazines and put together in one cover. $7 ppd./ins. Frieta, 16279 Laurie Ann, Redding, CA 96001-9626.

RINGLING BROS. Barnum & Bailey 112th Oversize Program Book, complete with pull-out poster. $25 plus $3 postage (OBO). Guido, #1 Screamer Dr., Clayton, GA 30525. 706-782-3318

4660 MISCELLANEOUS, FOR SALE

ULTRAMAN GAIA, Uncut Japense monsters, Neverwhere, Isis, Shazam, Supermarionation, - Red Dwarf. E-mail UMANZOFFY@aol.com or 64¢ SASE, 2604 28th #5, Santa Monica, CA 90405

PARASITE EVE- The Video, from Japan, based on the Playstation video game! $20 ppd. Send check or M.O. Jim Watnem, 5361 Eastway #4, Greendale, WI 53129.

BORIS VALLEJO: Ladies, HC, still in mailing carton. Mint! $30 includes S&H. Thanks CBG! This offer's cool! Joseph Riordan, 3 W. Fairview, Valley Stream, NY 11580.

THE NEXT Bettie Page? Could be. Revealing photo package. Adults only $5 and you decide. Glossy prints. LLL, 1217 Trenton 12A. West Monroe, LA 71292.

DC, MARVEL, Warren- Silver to date. Vamps #1, DP #7, GL #9. Great prices. Send SSAE: Kim Klein, 6027 [illegible] Brook Court, Clifton, VA 20124.

DOC SAVAGE Buckler Art 5 pages from Marvel Series #8 $20 each, 5 postcard promo set $20. DC promo poster $10. Robert Young 864-295-0592

ACTION 209 VG $45, 232 VG $37.50, 233 VG $37.50, 234 VG $37.50, 235 VG+/FN- $45, 239 VG+/FN- $45, 243 VG+ $35. 314-721-6745

BATTLE CHASERS #1 Chromium $80, X-Files #1 $60, Han Solo and Taun Taun $95, KISS letter set $60 all postpaid. Steven Pearlman 973-857-3960

VAUGHN BODE book of poems by Tundra Press 1989. Book is illustrated and in nice shape. Rick 570-668-5875. E-mail codysass@ptdprolog.net

SCI-FI/ HORROR videos 30s-60s. I can find and send that missing film. Include postcard. G. Cook, 4 Mowbray Lane, Cold Spring Harbor, NY 11724.

VINTAGE RECORDS! Beach Boys, Badfinger, Sonny and Cher, Paul Revere and Raiders, Rolling Stones, Monkees, Dave Clark Five, Herman's Hermits! Frick, Box 113, Jonesboro, IL 62952

SHERLOCK HOLMES 1953 original souvenir theatre program starring Basil Rathbone. 9"x12" glossy cover. 20 pgs. Fine $45. Geoffrey Mahfuz, 30 Phebe Ave., Lowell, MA 01854-2409

METEORITES- OWN a piece of another world, visit my website-http://www.catchafallingstar.com

BIG BOX of magazines! 1919-1950, National Geographic, House & Garden, House Beautiful, Farm Journal, plus others. Bid! SASE/ list. Tim, POB 25, Houghton, NY 14744

PROMO CARDS, Hot Wheels, Star Wars Toys, and comics. Send for list. Billy Shipley, 4907 Ivanhoe, San Antonio, TX 78228. limbo@texas.net

TARZAN DAILYS Sundays Special Prices Oversized Dell Pages Tarzan. Mike Roger $22 each. Len Roberts@worldnet.att.net Nice selection.

4661 MISCELLANEOUS, WANTED

SPACE CASES episode wanted featuring the Babylon 5 teddy bear. I have much on tape to trade. Lorraine, PO Box 5121, Manchester, NH 03108. hasshn@tiac.net

PHANTOM OF The Paradise: 7" promo record, script (or copy), one sheets, any promo items. John Adams, 285 Beattie Ave., Lockport, NY 14094-5641. e-mail: JQAIII@aol.com

LOOKING FOR a videotape copy of the new Outer Limits contain the episode "Bits Of Love". Will pay in cash, comics or both. Thank you.

DIXIE PREMIUMS wanted. Will trade my Dixies or comic books for your Dixies. Joseph Ortego, 16532 Old Settlement Rd., Zachary, LA 70791-9543. 1-225-261-8619

VHS TAPE of CMT Showcase 11/98 with Dolly Parton $10 ppd. Predator vs. Judge Dredd #3, no- misprints $3ppd. Mark Klein 147-69 78th Rd., Flushing, NY 11367

VAMPIRELLA WANTED: Comics, mags, cards, novels, art toys, etc. for my personal collection. Send list to: Bob Clark Eyewear, 377 Court St., Plymouth, MA 02360

MARVEL BRONZE coins! Lost phone number person with set of 3. Anyone else help me? Please help. Larry 414-652-2160, evenings.

STILL LOOKING for old 70s Mood Spidey and Avengers binders. These are for private collection, not to resell. Anybody help me? Larry 414-652-2160 evenings.

BIBLE CARDS 19-20th Century, especially "Sequential" Series; Pre 1940s Bible newspaper strips, booklets with sequential panels. Harry Miller, 190 Peach Blossom, Bowling Green, KY 42103. 502-843-2300.

ATTENTION BEANIE collectors: Wish to trade or buy cheap: Ty, Disney, Warner Bros. beanies. Send sell/ want/ trade lists. Katie, Huddleston, 40650 Shellie Ln., Hemet, CA 92544.

DEFENDERS #77; Nucleus #1 (Heiro-Graphic); Book of Lists (vol. 2); VHS copy of X-Files Firewalker. Thank you. Tony Midyett, 6832 Schroeder, Madison, WI 53711

BETTY BOOP stuff wanted. Artwork, books, trading cards, etc. Please write with details. John French, 5707 Walther Ave., Baltimore, MD 21206

OLD PHOTOS, model parts, broken figures, scraps, collage artist seeking stuff. Send list. Mike Altman, 61 Spruce St., Bloomfield, NJ 07003.

4661 MISCELLANEOUS, WANTED

WANTED: MARVEL 1976 L.P. "Spider-Man Rock Reflections of a Superhero". And Batman Family #18. Contact: Ken 303-745-4059 or kenottjr@aol.com

WANTED: CRUSADER Rabbit Collectibles: Board game, paint set, plush toy, certain videos, certain coloring books. Jeff Kepley, 6956 Westmoreland Way, Sacramento, CA 95831.

4700 NOVELTIES, TOYS, GAMES FOR SALE

MARINE: 2002: Yaquinto 1979 mint first lunar war game. Two to six players $25. $5 P/H. Gernert, S.H.V. 2110 Payne Street #011, Louisville, KY 40206

POPEYE CAN of Spinach, year unknown, VG cond. Bad for eating, $10 gets this collector illustrated can. Alfred Farrugio, 21 W. Lyons St., Melville, NY 11747

TOTAL JUSTICE Huntress action figure mint on card. $13 ppd. I was hard to find new! David Toftum, 5601 69th Ave., #312, Brooklyn Park, MN 55429

STAR TREK Galoob action figures Picard, Riker, Worf, Troi, Data, $10 each. Robert Farney, PO Box 341071, Milwaukee, WI 53234. 414-546-4627. farney@execpc.com

STAR TREK Vina Orion Animal woman MOMC $15. First series 10" Xena MIMB $20. Write: Bryan, 4257 Lester NE, Grand Rapids, MI 49525. Thank you.

1966 CAPTAIN Action Capt. America orig box costume M-B $2,600. Spider-Man MIB B/O; 1966 giant Hulk poster NM $300. 415-386-5242

1966 WILD Wild West board game by Transogram, mint C-10 unused, unpunched, store stock factory sealed contents $850. 415-386-5242

4700 NOVELTIES, TOYS, GAMES FOR SALE

MODEL KITS: Plastic, resin and vinyl. From and of comics, Sci-Fi, TV, movies, space, figures, etc. Old and new, hundreds available. Free sales catalog, we also buy and trade. JF Green Models, Dept. CBG, PO Box 55787, Riverside, CA 92517. 909-684-5300. 800-807-4759, Fax 909-684-8819, e-mail: cbg@greenmodels.com website: http://www.greenmodels.com

GINGER SPICE tour doll, Gene Simmons "K", Han Solo Stormtrooper, Treasure Hunt Kenworth, each $25 postpaid. Thomas Riker $60, Blue Data $75. 702-641-1919.

HEY! BEANIE Babies for sale. Ears Mint $22, Snowball Mint $56, Baldy NM $18. SASE for big list. Biff Smith, POB 40434, Phoenix, AZ 85067-0434

LUKE WAMPA Target exclusive $65 plus P/H. Call Larry evenings 414-652-2160

4701 NOVELTIES, TOYS, GAMES WANTED

GUESS WHAT? I still want micronaut toys!' Start the year off right. Sell me your micronauts!! Michael Bray 615-367-1405 or Email: Bray53@aol.com Thanks!

SUPERMAN WANTED! Another Danny Fuchs Superman wanted ad. Unbelievable. Long Live CBG and Happy New Year to all!! Danny Fuchs, 209-80 18th Avenue, Bayside, NY 11360

LOOKING FOR 9" Seven of Nine, 12" Xena dolls, Beanie Babies to buy cheap or trade for comics, figures, cards. Katie Huddleston, 40650 Shellie Ln., Hemet, CA 92544

FUNNY FACE drink mix premiums wanted: fan club kit, watch, drink stand, masks, unopened packs, etc. Coover, 1537 E. Strasburg Rd., West Chester, PA 19380.

4710 ROLE-PLAYING GAMES

VAMPIRE VIXENS is the hot new vampire action and erotica RPG. Send $5.95 to Artstar Press, PO box 16582, chicago, IL 60616-0582 or go to our website at http://www.jps.netartstarjournal. Make checks payable to Vinson Watson. Warning may contain sexual content, age statement may be required.

4721 VIDEO GAMES WANTED

FINAL FANTASY 2 for SNES. Box and instructions preferred but not absolutely necessary. Matt Biswell, 1626 Rossi St., Boise, ID 83706-3354.

4800 FANZINES, FOR SALE

FOUR COLOR Magazine #'s 1, 2, 3, real slick, great magazine about comics. All nice shape. Rick 570-668-5875 evenings or e-mail: cadysass@ptdprolog.net

YELLOWBACK LIBRARY is a monthly magazine for Juvenile Series Book Collectors. Sample issue $3. Gil O'Gara, Box 36172, Des Moines, IA 50315

170 FANZINES from the 80's & 90's. Amazing Heroes, Comic Reader, Hero Illustrated, etc. $50 for all plus postage. Ottaway, 2517 Wilson, Wichita, KS 67204.

4801 FANZINES, WANTED

COMICS REVIEW (1965) issues #1-4 with Stephen King's "I was a Teenage Grave Robber." Paul Iacono, 610 Surrey Glen Circle, Hendersonville, NC 28739-9731

ORIGINAL COLLECTION wanted, 1961-1965. Ditto and Mimeo only. No photo offset. Dan Fleming, 515 Boulder St., Lawrence, KS 66049. 785-841-5775

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BIG SUNDAY comic - $1 (refundable) - also buy Sunday comics before 1960, pulp magazines, Edgar Rice Burrough's books. Claude Held, Box 515, Buffalo, NY 14225

HOGAN'S ALLEY makes you think about your comics! Four issues $18.95. Hogan's Alley, POB 47684, Atlanta GA 30362. Big Flat City rules! www.cagle.com/hogan

FREE! CATALOG. My second well illustrated sales catalog is now ready. Sunday pages and dailies, 1920s, 1930s, 1940s. James Doyahos, 2221W. Lawrence, Chicago, IL 60625-1903

CATALOG OF Sunday Comics, $1 refundable. 1940's, 1950's, 1960's, 1970's. Send your wantlist to: Bill Cobie, 331 N. Roosevelt St., Shawnee, OK 74801. Call 405-275-4004

CAVALCADE OF American Comics, History of Comic Strips 1896 to 1963, Newspaper of Comic Characters $8. Alfred Farrugio, 21 W. Lyons St., Melville, NY 11747

STAR HAWKS 1st 15 Sundays plus promo ad $22.50. Thanks. Jay Mampel. 336 East 326th St., Willowick, OH 44095. 440-585-1889.

4901 NEWSPAPER STRIPS, WANTED

BUYING PRE-1930 Sunday pages, full color fulls! Paying high prices! See my "Todays Collector" ad. Michael Dice, Drawer 1748, Cortez, CO 81321. 970-564-9018. E-mail oldcomix@fone.net

Executive Director in charge of Production. The responsibilities of that department include, but are not limited to, lettering and art corrections, the layout and make-up of text and editorial pages, and the preparation of the physical artwork for reproduction.

These functions have been largely neglected by those of us who attempt to chronicle funnybook history. The function of such a division is vital — things don't get to press without them — and they weather vast, not-always-deserved quantities of blame when things go awry.

Bad production work (and there has been some, at all companies) can make even the best comic book look bad. Good production work generally goes unappreciated. Maybe I can begin to rectify that in a future column.

I would also like to mention that Bob wrote a wonderful, ahead-of-its-time comic book called *'Mazing Man* for DC. I don't think anyone is thinking of reprinting it but they should.

That eve, Carolyn and I went to see the latest edition of Gerard Alessandrini's wicked off-Broadway revue, *Forbidden Broadway*.

I've recommended this show before and will recommend it again. Gerard is a master of musical parody, and his show burlesques whatever is current on The Great White Way, its contents constantly changing. This installment is up to his usual standards, which are very high in laughter and savagery. As before, I will recommend the purchase of any of the *Forbidden Broadway* CDs. If you ain't up on theater lore, check out *Forbidden Hollywood*, the CD of which finds Gerard taking a swing at the movie business.

On some of these, you'll hear a wonderful actress-singer-comedienne named Christine Pedi. Well, Christine is not currently in *Forbidden Anything*; she's down the street, appearing with Martin Short in a revival of *Little Me* (see Day Six, still to come). And once in a while, she performs her own act at the Triad, which is a New York club that has housed many fine revues. So from *Forbidden Broadway*, we hustled over there to see my pal Christine perform exciting songs and stories, as she'll be doing occasionally in Manhattan throughout the next few months. If you're within commuting distance and you see her advertised, go.

And afterward, go up to her and tell her you know me. She'll yell, "Oh, God, not another one of Evanier's weirdo friends!„

So that was Monday.

Day Five: I had to go back to DC, not because of business but because there were still a few editors I hadn't gotten around to annoying on Day Four.

This is how I get work. They give me assignments just so I'll go home and write. Caution: This ploy will probably not work for you, since you're probably not as annoying as I am.

Anyway, I managed to hit the rest of them but decided that, just to make sure, I'd pop back one more time to do a final sweep of the halls. When I come into town, they have been known to hide.

At 4, I hiked to the Marquis Theatre (which otherwise houses a fine revival of *Peter Pan* starring Cathy Rigby) to see this year's *Gypsy of the Year* Competition. I loved last year's enough to schedule this whole trip such that I could catch this edition, which was hosted by Martin Short and a wonderfully funny woman named Lea DeLaria.

Quick prediction: Ms. DeLaria's name may be unknown to you, as she has appeared almost exclusively on Broadway. But I'll bet that, within three years — probably less — she's either a very big movie star or a very big TV star, or both. Longtime readers of this column will recall the same prediction made some time ago about a guy named Nathan Lane, whose career was then at much the same level.

The *Gypsy of the Year Show* is an annual event — two performances only. In it, the dancers (or "gypsies," as they're known) from the various Broadway shows put on songs and sketches for the amusement of one another. The stage is, therefore, overflowing with talent — and also industry jokes about things that everyone in the theater loathes, such as crooked producers, rotten pay, insipid theater commercials, and John Simon. It's all done to benefit a worthy cause named Broadway Cares/Equity Fights AIDS.

This year, the highlight was the cast of *The Lion King* giving us a "preview" (ha ha) of an upcoming Disney theatrical venture — an all-black, rhythm-'n'-blues adaptation of *Mary Poppins*, with all the songs from the films, arranged and staged accordingly.

Also, the cast of *Titanic* — another musical currently on Broadway, not the movie — performed a version of their show, as it might be retooled to draw in the fans of *The Rocky Horror Picture Show*. Their whole cast was up there, clad in *Rocky Horror* drag, performing "The Time Warp," except with lyrics that went, "Let's hit the iceberg again ..."

Laughed myself silly.

OK, I've finished four-and-a-half days of a seven-day trip report. Tune in next week for the balance, which features Julius Schwartz, the staff of *Mad* magazine — and a near-cameo appearance by Hillary Rodham Clinton. And guess which of these has more experience in science-fiction and parody.

Mark Evanier can be reached at 363 S. Fairfax Ave., #303, Los Angeles, CA 90036, or in cyberspace at me@evanier.com.

Now Appearing

*[**Editor's Note:** Send items for this feature, which lists appearances in comics stores and lecture halls — **not conventions** — of writers, artists, and editors to **Now Appearing**, c/o **Comics Buyer's Guide**, 700 E. State St., Iola, Wis. 54990 or fax it (again c/o **CBG**) to (715) 445-4087.*

***Please note:** This is a free service.]*

January 9

Mike Zeck (artist on *The Kingdom* #2), **Bob Smith** (inker on *Archie*, *Robin* and *Catwoman*), **Mike Decarlo** (inker on *Animaniacs*, *Pinky & the Brain*, and *Thor*), **Brian Wood** (creator of *Channel Zero*), and **Kieran Howarth** (creator of *Dream Station*) at Clockwork Comics, 512 Boston Post Rd., Orange, **Connecticut** 06477, from 5 to 8 p.m.

January 16

LiaAnne "Destiny" DeVaul (cover girl for London Night Studios and nude model) at The Store, 4230 Pontiac Lake Rd., Waterford, **Michigan** 48328 from 1 to 4 p.m.

January 27

Matt Hawkins (creator of *Lady Pendragon*) at David's Comic Book Store, 25422 Trabuco Rd., Lake Forest, **California** from 4:30 to 6:30 p.m.

January 30

Christopher Moeller (creator/artist of *Sheva's War*, artist of *Star Wars*) at New Dimension Comics, 20550 Rt. 19, Cranberry Township, **Pennsylvania** 16066. For times, call (724) 776-0433.

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E. CONTRACT RATES are available for 6, 13, 26, or 52 consecutive issues. Contract rates apply to fulfillment of contract items. Cancellation of a contract by the advertiser allows the publisher to reinvoice covered ads at the earned rate. This rate card is a part of the advertising contract.

F. MINORS are required to furnish a statement of responsibility from their parent or guardian before their advertising can be accepted.

G. ERRORS: Typewritten copy is recommended. The publisher is not responsible for errors resulting from long-hand or illegible copy, or changes submitted by telephone. The publisher's liability for any error shall not exceed the cost of the space occupied by that error.

H. LAYOUT and design services are provided by Krause Publications for advertisers who do not submit camera-ready copy. Due to the creative and subjective nature of these services, credit will not be allowed for conceptual variations.

I. GRADING: Items offered in any ad must be properly described as to condition, conforming to the standards set forth in Comics Buyer's Guide Price Guide. Advertisers may also exercise the option of grading offerings by applying a unique personal system, providing the standards applied are detailed in the ad to avoid confusion.

J. RETURN PRIVILEGE: Except as otherwise specified in any ad, an advertiser must accept the return of any merchandise postmarked within ten working days of its receipt by a customer.

K. P.O. BOX ADS are allowed, but the permanent home address, phone number and place of business of the advertiser must be filed with the publisher before advertisements may be printed.

L. SPECIAL PAGE POSITIONS are available at a premium. Inquire for details.

M. ADVERTISING AGENCIES: There are no agency discounts.

N. CAMERA READY display ads qualify for a 15% discount. Copy must be ready for camera without additional paste-up or film work required. No charge for reproductions, enlargements or mail response key change. Classified Display, Comics Trader, Collector's Showcase and classified word ads do not qualify for the camera ready discount.

O. SPACE RESERVATIONS available for camera ready ads only. Must be made prior to ad deadline. Reserved space must be paid for even if ad does not arrive on time.

P. PRE-PRINTED INSERTS are available in Comics Buyer's Guide. Inquire for additional information and technical specifications.

Q. CIRCULATION is throughout the United States and Canada by subscription and single copy sales by agents in shops and other outlets.

R. PROOF OF PUBLICATION: Tear sheets of new display ads are mailed to those advertisers requesting this service. We regret we cannot provide this service to classified advertisers.

S. NOTE: All advertising orders are accepted subject to the terms and provisions of the current rate card. Krause Publications, Inc. reserves the right to decline advertising or suspend advertising privileges for such periods of time as in its discretion it sees fit, for any reason, whatsoever, irrespective of the validity of the reasons for such declination or suspension. The forwarding of an order is construed as acceptance of all rates and conditions in effect at the time the advertising is submitted. The publisher will not be bound by any conditions, printed or otherwise, appearing on any order for advertising space, billing instructions or copy instructions which conflict with its policies. Advertisers and advertising agencies assume liability for all content (including text representation and illustrations) of advertisements printed, and also assumes responsibility of any claims arising therefrom made against the publisher. It is the advertiser's or agency's responsibility to obtain appropriate releases on any item or individual pictured in their advertising. All agreements are subject to strikes, accidents, acts of God, or other contingencies beyond the publisher's control. The publisher reserves the right to edit any advertising copy to conform with its standard advertising policies, and to reject any ad which in its opinion is unethical or objectionable for any reason.

SEND ADS AND PAYMENT TO:
COMICS BUYER'S GUIDE
Advertising
700 E. State St., Iola, WI 54990

COMICS BUYER'S GUIDE
700 East State Street
Iola, Wisconsin 54990
(715) 445-2214
FAX#(715) 445-4087
TELEX#55-6461
(Krause Publ.)

Advertising Deadlines

AD DEADLINE	NO.	ISSUE	AD DEADLINE	NO.	ISSUE
Tues., Jan. 12, 1999	1316	Feb. 8, 1999	Tues., Feb. 2, 1999	1319	Feb. 26, 1999
Tues., Jan. 19, 1999	1317	Feb. 12, 1999	Tues., Feb. 9, 1999	1320	Mar. 5, 1999
Tues., Jan. 26, 1999	1318	Feb. 19, 1999	Tues., Feb. 16, 1999	1321	Mar. 12, 1999

DISPLAY ADVERTISING

(Cost per ad per issue: ads must run consecutively)

AD SIZE	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
A. Eighth Page (4-⅞" x 2-⅜")	$103	$101	$99	$95	$87
B. Quarter Page Vertical (4-⅞" x 5-⅛")	$195	$192	$188	$180	$164
Quarter Page Horizontal (10" x 2-⅜")	$195	$192	$188	$180	$164
C. Half Page Vertical (4-⅞" x 11") or	$303	$297	$291	$279	$255
Half Page Horizontal (10" x 5-⅛")	$303	$297	$291	$279	$255
D. Full Page (10" x 11")	$546	$536	$525	$503	$459

CLASSIFIED DISPLAY

(Cost per ad: ads must run consecutively to earn contract discounts.)

AD SIZE	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
1. One Inch (2-1/4" x 1")	$22.00	$21.00	$20.00	$19.00	$18.00
2. Two Inches (2-1/4" x 2")	$31.00	$30.00	$29.00	$28.00	$26.00
3. Three Inches (2-1/4" x 3")	$39.00	$38.00	$37.00	$36.00	$33.00

CLASSIFIED WORD ADS:

Our "Classified" ads are heavily read. Base rates are 40¢ per word with discounts for multiple issues. Please print and punctuate - we are not responsible for error due to long-hand and illegible copy. For more information see classified ad form in the classified section. Credit card customers can place word ads TOLL FREE. Call 1-800-942-0673. (This is for classified word ads only.)

UNIT ADVERTISING:

A. COLLECTORS SHOWCASE

Collectors Showcase Units are 3-1/4" wide x 1-5/8" high and can be bought in multiples. All typesetting is done by Krause Publications and is included in the price.

Cost per ad per issue: ads must run consecutively to earn contract discounts

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$31.00	$30.00	$29.00	$28.00	$26.00

B. COMICS TRADER ADS

"No-frills" advertising with a price to match. Design your own ad - just type your ad clearly on an 8-1/2"w x 8-1/2"h sheet of paper. We will reduce your Trader ad to fit a 1/9 page space (3-1/4"w x 3-1/4"h). Super Traders should be typed on an 8-1/2"w x 8-1/2"h sheet of paper which will be reduced to fit a 5" x 5" space.

Regular Trader
(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 6 Trader spaces per page per advertiser.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$43.00	$42.00	$41.00	$40.00	$36.00

Super Trader
(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 2 Super Trader spaces per advertiser per page.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$114.00	$112.00	$110.00	$105.00	$96.00

C. RETAILER DIRECTORY ..... $3.50 per issue

Leads fans to your cash register! List your store name, address, phone number and 15 words of description. Sold in 26 and 52 week increments. It's targeted more to the comics buff than the yellow pages - and it's more cost effective. If you sell COMICS BUYER'S GUIDE in your store, we will publish your listing in bold face type at no extra charge.

ADVERTISING REQUIREMENTS

A completed reference form must be in our confidential files before any buy, sell or trade ad can be placed. See below. Minors are required to furnish a statement of responsibility from their parents or guardian before their advertising can be accepted.

Payment must accompany an advertisement and must be in the form of a personal check drawn on U.S., Canadian or Mexican bank, money orders, international money orders, cashier's checks, or with your VISA, MasterCard, American Express or NOVUS credit card. Send your credit card number, expiration date, and the name on the card, along with permission to charge the card for your ad, with your advertising copy.

REFERENCE FORM

COMPANY NAME _____
STREET ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
PHONE NO. _____
SOCIAL SECURITY # _____
TYPE OF BUSINESS _____
☐ CORPORATION
☐ CO PARTNERSHIP ☐ LIMITED PARTNERSHIP
NO. OF YEARS ESTABLISHED _____ ☐ INDIVIDUAL PROPRIETOR

PRINCIPAL OWNERS, STOCKHOLDERS, PARTNERS, OFFICERS OF COMPANY

NAME _____
MAILING ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
TITLE _____

TRADE REFERENCES

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
PHONE _____

BANK REFERENCE

BANK NAME _____
CITY _____ STATE _____ ZIP CODE _____
PHONE _____
BANKING OFFICIAL _____

I (we) hereby authorize Krause Publications and/or its credit agent to investigate the references hereon or statements or other data obtained from me or any other person pertaining to my credit and financial responsibility. I understand that it is Krause Publications' policy to require cash in advance for all advertising until credit has been established or approved.

Further, I (we) the undersigned, will be held personally responsible and promise to pay promptly within 15 days of the billing date for all advertising debts incurred by the above named business and owing to Krause Publications.

AUTHORIZED SIGNATURE(S) OF APPLICANT(S) _____

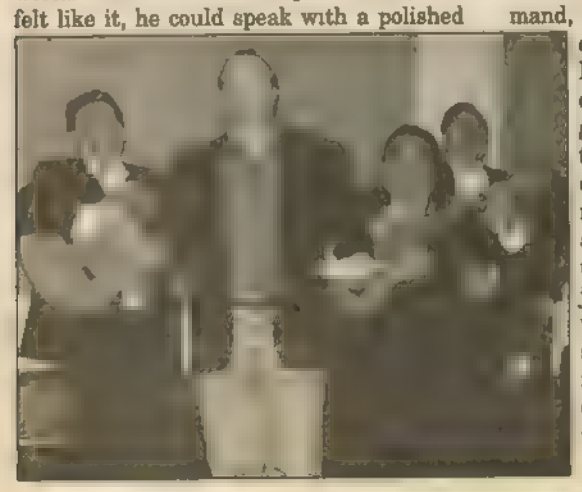
"It's time for what may be the least-awaited awards in the country."

And so, as we roll into the next year, it's time for the annual doling out of what may very well be the least-awaited awards in the country: The Most Awards. Named for the patron saint of this little column, Donny Most (for no particular reason), the Most Awards are given out (in no particular order) to assorted people, places, or things (in no particular pattern) for various reasons (with no particular criteria.) So here we go.

Most Capable of Doing Anything Award: Sergio Aragonés. There are certain givens that one takes as signposts of reality. Certain inviolable anchors to which one can adhere and know that, as long as this is so, the rest of the world can hang together. A number of them are covered under Murphy's Law. But, in a less pessimistic vein, it lends a sort of comfort to us mere mortals to know that, no matter what we might choose to do with our lives, or wherever our interests take us, Sergio's probably done it already or, if he felt like it, could do it better.

This is, after all, the guy who supposedly, during a male-female DC volleyball game, felt sorry for the women who were being slaughtered and abruptly switched sides. He then proceeded to more or less singlehandedly wipe up the male opposition — while doing so, crying out in a high-pitched "female" voice, "Ooo! Ooo! I — I'm not sure I can get it!" before spiking the ball back with the velocity of a torpedo

This was particularly driven home at the MECYF '98 convention in Mexico City. One evening there was a party held by the convention organizers. There was a group of musicians performing assorted Mexican ditties, and at one point Sergio suddenly stepped in with the band and joined them in song, performing with (I think) a baritone voice that put the rest of them to shame. What impressed me was that the moment he walked over to the group, I simply *knew* instinctively that he would be able to match and/or better them. Because, y'know, he's Sergio. As long as he's better than everyone at everything, all seems right with the world. I'm still of the firm opinion that, if he felt like it, he could speak with a polished British accent. (And why not? Neil Gaiman can talk with a superbly McFarlane-esque Canadian accent. Reports of Neil's singing voice remain murky.)



Most Win-Some/Lose-Some Award: James Cameron confounded pundits by, not only giving us a film that made more than a billion dollars, but cleaning up at the Academy Awards. Shortly thereafter, his marriage with Linda Hamilton dissolved. This is a double tragedy: Not only does yet another family in this country have to suffer the agony of divorce, but it also pretty much destroys any likelihood of her starring in a third *Terminator* film.

Most Neck-Snapping Double-Take Cameo Award: In the closing moments of the final episode of *Babylon 5*, series creator Joe Straczynski makes a (glasses-less) cameo as a maintenance guy who shuts down the deserted space station (and, presumably, then high-tails it outta there) just before the place is blown to kingdom come. It was a bit disconcerting, particularly considering Joe's earlier refusals to be seen even in a crowd scene. But it was also Hitchcockian in its way and kinda cool, just as Harlan Ellison's cameo as a Psi-Corp cop was in another episode. (That was an appearance which, by the way, resulted in an utterly ghastly *B5* trading card featuring Ellison in a surreal pose that looked great in the moody context of the show but hideous when slapped on a piece of pasteboard. Word to the wise: Don't bring it to him to sign. Yes, yes, I know, there are probably wise guys out there who will read this and immediately feel the need to do exactly the opposite, in which case I hope he tears it up and throws it in your face. But for the rest of you — I reeeeaaally wouldn't.)

Most Welcome News Award: Seduction of the Innocent, the comics-pro singing group composed of Max Collins, Bill Mumy, Miguel Ferrer, Steve Leialoha, and Chris Christensen, has been asked to appear at 1999's San Diego comics con. That is seriously great to hear, particularly since this column has been advocating a return of the group to San Diego.

Most Bizarre Historical Accuracies Award: Some of the most grotesque aspects of *The Mask of Zorro* turned out to be factual. I mean, here I'd been all set to make fun of the surname of the villainous Captain Love. (Y'know: Who was his second in command, Major Cupcake?) And then I discovered that there really was a Captain Love. Not only that, but he really did execute criminals named Three-Fingered Jack and Joachim Murietta (in the film, the older brother of Alejandro Murietta, the eventual Zorro). In real life he whacked off Jack's hand and decapitated Murietta and bottled the dismembered parts for display, just as he did in the film. These severed body parts served as grisly museum pieces, picking up a reputation for being accursed and bringing death and destruction wherever they went.

Where did I learn these depressing bits of reality? From DC's *The Big Book of the Weird Wild West* — a must for any Zorro completist, as it turns out.

Most Overused Comparison Award: If I hear or read one more news story that cites *Wag the Dog* whenever Clinton has to employ military force abroad, I'm going to scream.

Most "Yeah, Right" Story Development Award: To the concept that Batman is now considered an urban myth to the people of Gotham. Yeah, right.

Most Supremely Cool Batman Story Award: To the episode of the Batman animated series which featured several kids describing in vivid detail what they had heard Batman was like in action. It was an in-joke, comics fan tribute dream episode. One sequence was a picture-perfect rendition of the 1940s/50s Batman, complete with oversized props (a gigantic piano, for instance). Another sequence was an adaptation of the classic junkyard fight from *Dark Knight*, right down to the female Robin, a perfect recreation of Frank Miller's art style, and even some of Miller's dialogue. But the best gag was actually a throwaway dialogue bit, in which one boy starts describing his own view of Batman wearing plastic, sculpted armor (with nipples, presumably) and driving a Batmobile that improbably could zip right up a wall. His increasingly absurd vision is finally silenced with an annoyed, "Shut up, Joel!" from one of the kids. Anyone who was repulsed by director Joel Schumacher's efforts on the recent film installments was cheering their TV set.

Most Teapot-Bound Tempest Award: The acquisition of WildStorm by DC. (Or is it Time-Warner?) I've written about it in more detail in a previous column, so I just figured I would take this opportunity to say: Good for Jim Lee, and big flippin' deal to everyone else.

Most Welcome Return to Acting Award: Chris Reeve, erstwhile Superman, in a wonderful remake of *Rear Window*. Naturally, we knew that Jimmy Stewart could get up out of his chair and go home at the end of a shooting day. With Reeve, the story worked on multiple levels, since what one saw was pretty much what one got. Sure, I know, it's not like Reeve is getting a ton of opportunities tossed at him these days when it comes to acting, but still it seemed to me a very courageous role for him to take

He also appeared on Rosie O'Donnell's talk show, wryly commenting how people have told him that his accident has revitalized his career, but certainly there must have been easier ways to go about it. Nobody asks to be thrust into this kind of role-model scenario, but now that he's there, what an inspiration he is.

Most Bizarre Double Demise Award: Certainly, if one is speaking on a historical basis, the winner remains John Adams, who passed away on July 4, 1826, with his last words being, "Thomas Jefferson survives," unaware that Jefferson had also died on that very same Independence Day. But of recent vintage, we must speak of two of the great icons of television puppetry. On July 30, Buffalo Bob Smith, the heart and soul of Howdy Doody, passed away. Hey, kids, what time is it? Well, it was your time, Buffalo Bob. But the time also came, barely three days later, for Shari Lewis. Smith's hey-day was the 1950s, but Lewis charmed generations from when I was a kid through to my own children with Lamb Chop, Charley Horse, Hush Puppy, and others. If nothing else, I was always fractured by the end of *Lamb Chop's Playalong* where Lewis found herself besieged by the insidiously catchy, "This Is the Song That Doesn't End" — a tune that can be easily customized next time you find yourself on an autograph line stretching to infinity ("This is the line that doesn't end, yes it goes on and on, my friend. Somebody started standing here not knowing what it was. And they'll continue standing here forever just because this is the line that doesn't end ...")

Most Egregious Miscasting Award: Lemme get this straight. The producers of *Lost in Space*, the movie, create a climactic sequence featuring an adult Will Robinson — and they cast someone *other than Bill Mumy*? Is there anyone on the planet who is more qualified to play a 40ish Will Robinson than the 40ish Mumy? What in hell were they thinking? Some fans have told me that the film was spoiled for them by this stunning missed opportunity (although, frankly, there were so many things to ruin the film, it's surprising that they had to wait that long to find something).

Most Disappointing Remake Award: Go rent *The Shop around the Corner*. If you can find it, lay your hands on a copy of the British TV version of the musical comedy *She Loves Me*. Both are adaptations of the Nokolaus Laszlo stage play *La Parfumerie*, and both are vastly superior to the distressingly dull *You've Got Mail*.

Most Welcome Reprint Award: DC's new editions of the old *80 Page Giants*.

Most Capable of Making It Look Easy Award: DC letting production poobah Bob Rozakis slip away. The problem with people like Rozakis is that they're so brilliant at their job, that people tend to forget just what's involved. I don't think anyone doubts that, if Rozakis had still been running the show, the printing snafu which turned the hardcover edition of *Crisis on Infinite Earths* into *Crisis on Infinite Reprints* would never have happened.

Most Valiant Effort by a Comics Fan or Pro on a Game Show: Nat Gertler, who showed up on *Win Ben Stein's Money* and wound up getting blown out of the water by a woman who went on to trounce Stein worse than anyone had ever beaten the host in the show's history. I could never go on a show like that. My nightmare would be that I would get some comics-related question that everyone and his brother knows and I blow it and never hear the end of it.

Most Asked-for End to a Column Award: This one.

Peter David, writer of stuff, can be written to at To Be Continued Inc., P.O. Box 239, Bayport, NY 11705.

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Use our
100% VIRGIN POLYETHYLENE
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ECONOMICAL, ARCHIVAL STORAGE
of your collectables

FREE PHONE CALL CATALOG
1-800-767-BAGS

NEW COMIC 6-7/8 x 10-3/8
Fits 1973 - Current Comics

	2 Mil	3 Mil	RESEALABLE 3 Mil
100	4.35	5.65	8.00
500	19.35	24.00	34.90
1000	28.45	33.75	58.00
5000	124.70	152.45	273.00
PCode:	SNC2	SNC3	SNC3R

REGULAR MARVEL 7-1/8 x 10-3/8
Fits 1962 - 1972 Comics

	2 Mil	3 Mil	RESEALABLE 3 Mil
100	4.35	5.65	8.00
500	19.35	24.00	[illegible]
1000	28.45	33.75	59.65
5000	124.70	152.45	273.00
PCode:	SMAR2	SMAR3	SMAR3R

DELL & SILVER AGE 7-1/2 x 10-3/8
Fits 1950 - 1962 Comics

	2 Mil	3 Mil
100	4.85	6.20
500	19.80	24.55
1000	35.50	41.10
5000	158.90	189.30
PCode:	SDSA2	SDSA3

GOLDEN AGE COMICS 7-7/8 x 10-3/8
Fits Pre-1950 Comics

	2 Mil	3 Mil
100	5.15	7.10
500	20.10	27.90
1000	36.45	47.70
5000	170.00	220.70
PCode:	SGA2	SGA3

MAGAZINES

	STANDARD 8-5/8 x 11-1/8		LARGE 8-7/8 x 11-1/8	
	2 Mil	3 Mil	2 Mil	3 Mil
100	7.25	9.35	8.00	10.30
500	28.35	34.00	31.10	37.40
1000	43.90	55.85	48.20	61.45
PCode:	SMAG2	SMAG3	SMAGL2	SMAGL3

LIFE MAGAZINE

	REGULAR 10-1/4 x 12-1/4		LARGE 10-7/8 X 14-1/4	
	2 Mil	3 Mil	2 Mil	3 Mil
50	4.90	6.70	5.95	7.60
100	[illegible]	9.30	9.20	11.00
500	37.50	41.90	40.20	48.45
1000	59.75	77.55	66.45	86.40
PCode:	SLMR2	SLMR3	SLMLC2	SLMLC3

TABLOID (No Flap)

	REGULAR 12 x 19		LARGE 14-1/4 x 19	
	2 Mil	3 Mil	2 Mil	3 Mil
50	8.90	11.10	9.20	13.25
100	12.40	16.45	13.55	19.40
500	47.05	64.35	51.75	75.95
1000	89.30	122.20	[illegible]	144.30
PCode:	STAB2	STAB3	STABL2	STABL3

ORIGINAL ART (No Flap)

	REGULAR 10-1/2 x 19	LARGE 11-1/2 x 19
	[illegible] Mil	3 Mil
100	12.90	14.20
500	49.55	54.90
1000	93.90	104.40
PCode:	SOAS	SOAL

Note: Bags have a 1 1/2" flap unless noted

BACKING BOARDS

- ECONOMY – .030" Thick non Acid-Free Grade. White on one side. For Intermediate Storage.
- INTERMEDIATE – .028" Thick Acid-Free, White on both sides. For Long Term Storage.
- SUPERIOR – .040" Thick Acid Free, White all the way thru with 3% Alkaline Buffer. For Indefinite Term Storage.

DESCRIPTION / SIZE	PRODUCT CODE	• GRADE	GAUGE (in)	PRICE PER QUANTITY 25	50	100	500	1000
NEW COMIC 6-11/16 x 10-3/8	KCB30N	ECONOMY	0.030	2.90	5.35	8.25	29.10	53.75
	KAF28N	INTERMEDIATE	0.028	5.90	10.55	16.50	66.65	117.50
	KAF40N	SUPERIOR	0.040	10.30	19.10	33.30	144.70	251.80
REGULAR MARVEL 6-15/16 x 10-3/8	KCB30R	ECONOMY	0.030	2.90	5.35	8.25	29.10	53.75
	KAF28R	INTERMEDIATE	0.028	5.90	10.55	16.50	66.65	117.50
	KAF40R	SUPERIOR	0.040	10.30	19.10	33.30	144.70	251.80
DELL & SILVER AGE 7-3/16 x 10-3/8	KCB30DSA	ECONOMY	0.030	3.55	5.55	8.75	35.45	60.00
	KAF28DSA	INTERMEDIATE	0.028	7.10	11.25	17.40	70.85	124.60
	KAF40DSA	SUPERIOR	0.040	11.00	19.35	36.65	153.50	266.85
GOLDEN AGE 7-11/16 x 10-3/8	KCB30GA	ECONOMY	0.030	3.80	5.90	9.25	37.25	63.55
	KAF28GA	INTERMEDIATE	0.028	7.60	11.75	18.50	74.45	131.65
	KAF40GA	SUPERIOR	0.040	11.85	21.50	37.50	162.70	282.95

COMIC DIVIDER
7 3/8 x 10 7/8

PLASTIC		CORRUGATED	
		50	$9.25
25	$18.00	100	15.30
50	28.75	500	58.30
100	50.00	1,000	79.30+Frt
500	225.00	2,500	150.45+Frt
1,000	340.00+Frt	5,000	285.80+Frt
Prod. Code:	DCOMP		DCOM

.030 gauge White Polystyrene. Fits in our Comic Boxes with the lid on.

275 lb. Test Corrugated material. INDEXED and WHITE on one side

COMIC BOOK MAILER
7 1/2 x 10 3/4 x 1 1/4
Holds 12-14 Comics

10	$8.50
25	16.00
50	27.00
100	43.50
250	90.00+Frt

Prod. Code MCOM14

Made from 200 lb. Test Corrugated material

STORAGE & DISPLAY BOXES

These boxes are stronge enough to stand on. They are 275 lb. test corrugated and come with a white finish. For EXTRA STRENGTH our LONG COMIC boxes have four thickness of cardboard on the ends where the handle holes are. Our Boxes are easy to assemble and need no tape or glue. All boxes come with 3" Deep Cover. BAGS UNLIMITED Boxes are the standard of the industry. DON'T SETTLE FOR SECOND BEST!

PAPERBACK
7-3/4 x 4-3/4 x 15
Holds 20 3/4"wide paperbacks

2	$9.50
5	19.40
10	33.65
25	66.65
50	116.35
100	173.30+Frt

Prod. Code XP20

MAGAZINE
9 x 11-1/2 x 15
Holds up to 150 Magazines. Also use for Golden Age Comic Books or folded One Sheets

2	$9.50
5	19.40
10	33.65
25	66.65
50	116.35
100	173.30+Frt

Prod. Code XMAG150

LIFE MAGAZINE
11-1/2 x 14-3/4 x 15-3/4
Holds 60 - 65 Life Magazines

2	$11.55
5	25.10
25	92.55
50	161.60
100	235.00+Frt

Prod. Code XLM65

COMPACT COMIC
7-3/4 x 11 x 15
Holds up to 200 Comics

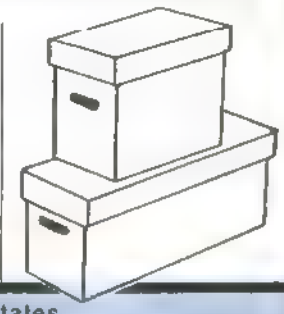
2	$9.40
5	21.05
10	32.65
25	67.45
50	100.00+Frt
100	180.00+Frt

Prod. Code XCC200

LONG COMIC
7-3/4 x 11 x 26
Holds up to 300 Comics

2	$11.20
5	25.55
10	48.20
25	106.40
50	141.50+Frt
100	250.00+Frt

Prod. Code XLC300



OUR PRICES INCLUDE SHIPPING EXCEPT WHERE NOTED

PLEASE READ

Money Orders and orders charged to MC/VISA are shipped within 48 hours
All sizes in stock at all times. Because we are manufacturers we can make any size bag
If you need a size not listed, please call or write for a price quote

States of: Florida, LA, MO, MN, and all states west of the Mississippi add 10%.
Please send street address, no box numbers. All prices subject to change without notice. All bags have 1 1/2" flap unless otherwise noted. To place an order or for information call 1-800-767-BAGS. Alaska, Hawaii, Canada & Foreign: Call or Write for Price Quote

PLEASE CHECK APPROPRIATE BOX:
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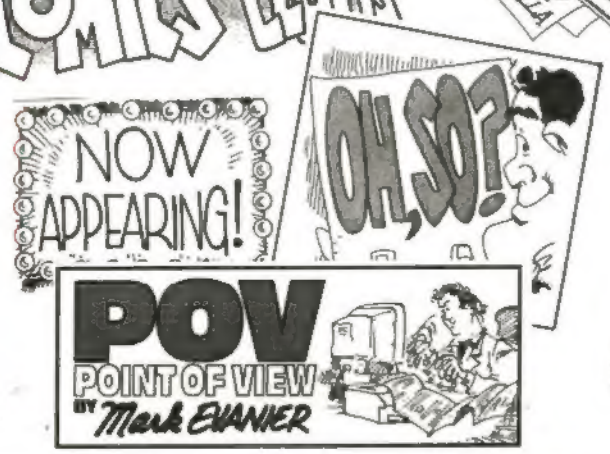

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FEATURE	LIKE BEST	DISLIKE MOST	FEATURE	LIKE BEST	DISLIKE MOST
1. Ask Mister Silver Age by Craig Shutt	❑	❑	16. For Art's Sake by Chris Smigliano	❑	❑
2. Billy and Pop by Howard Bender	❑	❑	17. Information, Please	❑	❑
3. But I Digress by Peter David	❑	❑	18. The Law Is a Ass by Bob Ingersoll	❑	❑
4. CBG Price Guide	❑	❑	19. Mass o' Media by Matt Brady	❑	❑
5. CBG Week-at-a-Glance Calendar	❑	❑	20. Miep and Patches by Scott Roberts	❑	❑
6. Clipping Service	❑	❑	21. Now Appearing	❑	❑
7. Comics Guide by Maggie Thompson	❑	❑	22. Oh, So? Letters by the Readers	❑	❑
8. Comics in Your Future	❑	❑	23. Old Paper by Mike Bannon	❑	❑
9. Comics News	❑	❑	24. On Top of the Trends by Cliff Biggers	❑	❑
10. Comics Panel	❑	❑	25. Point of View by Mark Evanier	❑	❑
11. Dan T's Inferno by Dan Tyree	❑	❑	26. Rants & Raves by R.C. Harvey	❑	❑
12. Dateline @!!★ by Fred Hembeck	❑	❑	27. Scouting Report by Brady & Doran	❑	❑
13. Editorial	❑	❑	28. The Spirit by Will Eisner	❑	❑
14. Faraway Looks by John Jackson Miller	❑	❑	29. Tony's Tips by Tony Isabella	❑	❑
15. Flashbacks	❑	❑	30. Wolff & Byrd by Batton Lash	❑	❑

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